

AUTUMN FORECAST

ADVANCE TRADE EDITION

See section opposite page 72

AUGUST 1, 1933

PRICE 35 CENTS

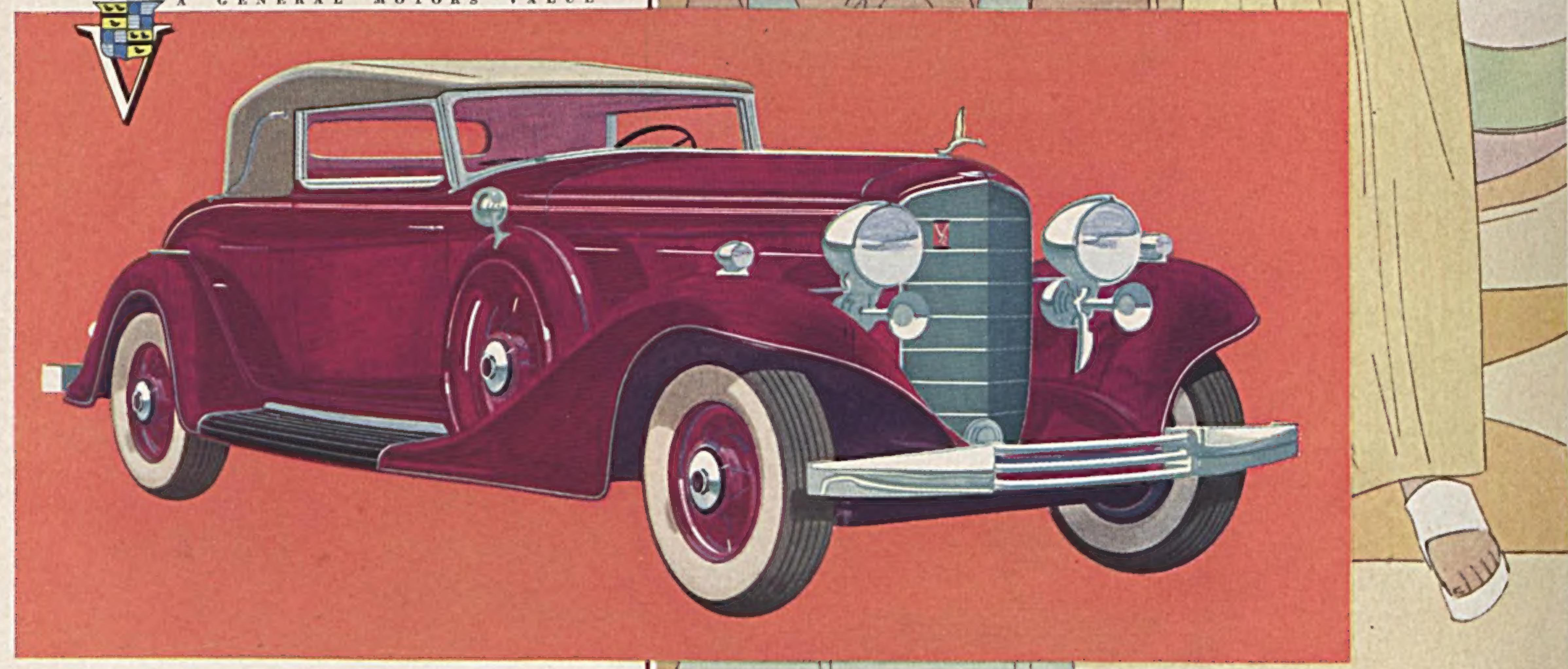
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T has been for so long an established custom among certain families to own a Cadillac, that many of them buy their cars without particular thought as to their mechanical fitness. And well *may* these staunch Cadillac advocates take for granted the excellence of their cars—for their trust will never be misplaced. Yet, the Cadillac owner who fails to consider his car *mechanically* is denying himself a great deal of satisfaction. . . . It ought to be of the utmost reassurance to reflect that Cadillac engineering has set the world a standard for these many years; that Cadillac's limits of precision are so exacting as literally to stagger the imagination; and that its craftsmen have back of them a tradition more binding in its requirements than any actual rules you could possibly formulate. . . . In fact, it's because of *these* things that Cadillac has come to occupy the unchallenged position it does among America's first families. . . . We suggest, therefore, that when you purchase your next Cadillac you give a thought to mechanics, too. It is certain to increase your satisfaction as a Cadillac owner.

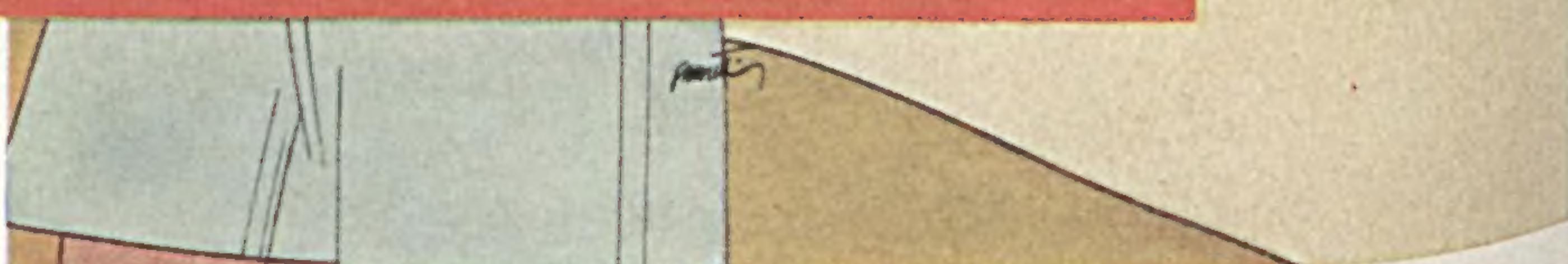
Cadillac list prices begin at \$2695, f. o. b. Detroit. Thirty-two Fisher and Fleetwood body types. Convenient G. M. A. C. terms may be utilized.



A GENERAL MOTORS VALUE



CADILLAC



AUGUST 1, 1933

ALASKA SEALSKIN

by Bergdorf Goodman



Photo by Arthur O'Neill

Alaska SealSkin so slim and youthful in effect has not before been imagined nor realized. Pliably responsive to the demands of the modern mode, this fur, in the hands of Bergdorf Goodman, is transformed into a coat of classic chic and enduring distinction... In serviceability, it will meet your thriftiest thoughts. Available in deep Black or rich Brown.

ON THE PLAZA • NEW YORK

**BERGDORF
GOODMAN**

FIFTH AVENUE AT 58TH STREET

A ALASKA SEALSKIN

goes excitingly youthful

... IN THE ADROIT HANDS OF

Jack Zimmerman -

VENTUROUS AMERICAN DESIGNER

This ALASKA SEALSKIN COAT has been designed by JACK ZIMMERMAN exclusively for these stores . . . and may be purchased from any one of them . . .

\$295

in sizes 13 to 20

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Jay-Thorpe

FIFTY-SEVENTH STREET WEST, NEW YORK



The warm, assured glow that makes the most nonchalant women the most interesting is easiest acquired through the purchase of beautiful furs. Our mink coats, for instance, have the greatest possible aplomb.

JAY-THORPE FURS . . . MADE TO ORDER AND READY TO WEAR

A new idea!

a new cream!

a new result in complexion care!

that's why women are excited
about this new discovery
for enriching lovely skin

A SCIENTIST had a new idea. He put it in a facial cream. He knew skin contained a natural softening substance which made it fresh, alluring... which gave it that entrancing quality some call glamour. The younger the skin the more of this substance it had.

So he got some of this natural substance in pure form. He put it into the finest facial cream he could develop. Women massaged it into their faces. Shortly something happened!

Skin grew clearer, more transparent. Age lines were replaced by the soft curves of vibrant youth. This cream was awakening the allure that had become a memory.

Sebisol—what it does

Sebisol is the name we gave this unique softening substance as used by us in Junis Cream exclusively. *Sebisol* is part of a natural substance of your own body, of your own skin. It is essential to every living cell.

Sebisol is exceedingly rare. We searched throughout the world for our supply—took months to get enough for our initial stock.

Pepsodent Junis Cream contains pure *sebisol*. That, we believe, is why Junis Cream does such thrilling things... why we have seen skin grow softer, smoother, exquisitely

appealing in a fortnight. Whether it is *sebisol* alone or all the ingredients combined in Junis Cream that bring these results we cannot say. But this we know: Pepsodent Junis Cream does something for women's skins that other creams do not.

You need no other cream

Gently apply Junis Cream to your face.

Feel it penetrate and cleanse. Feel it soften and refresh. Note how rapidly it spreads—how light and smooth in texture. Thus you quickly realize why Junis Cream serves for every purpose—why it is ideal for cleansing and also as a night cream.

Junis Cream contains no wax—as do many leading creams. Wax tends to clog the pores.

No thrill—no pay

Why don't you try Junis Cream right now? Aren't you curious about a cream as different from all others as this has proved to be? You risk nothing when you try it. For if you are not positively thrilled by what it does, send us the empty tube and we'll send back your money—every penny.

You can't afford to overlook this promise of renewed loveliness and glamour.

THE PEPSODENT CO., Chicago

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JUNIS CREAM IS A PEPSODENT PRODUCT

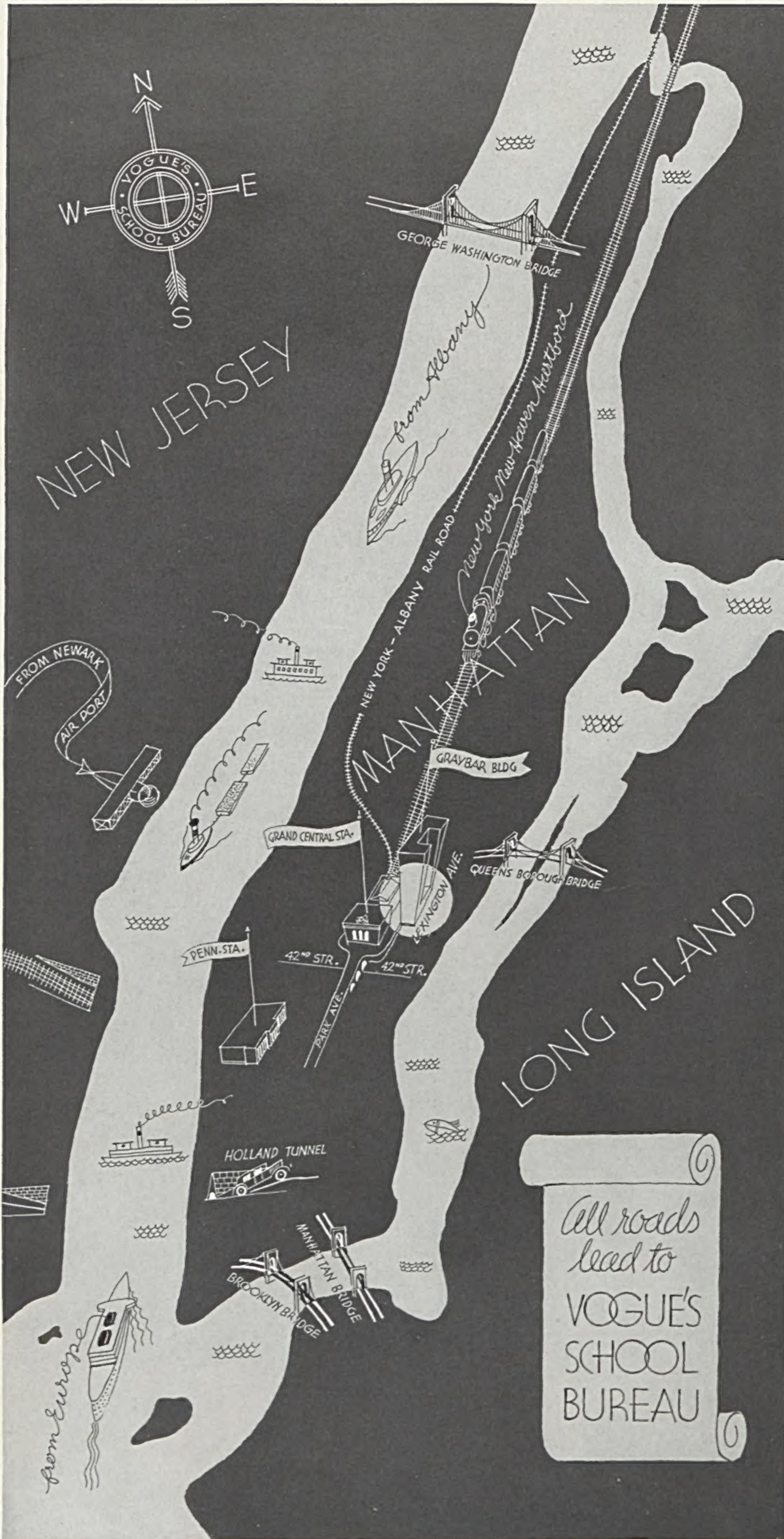


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A
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This way for school information

JUST two steps from Grand Central Terminal and you're at Vogue's School Bureau in the Graybar Building. That's the place to find out everything you want to know about schools.

A college-trained staff of young men and women will answer your questions or give you advice if you want it. They know the field and keep in contact with all educational trends, as well as the individual schools.

If you come to Vogue's School Bureau, you can discuss every angle of your problem at one time. You can get complete data of the schools themselves without the delay of correspondence.

Vogue's Bureau has only one purpose—to be helpful to you. Won't you avail yourself of its many services?

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HOME DES ESSERTS

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MADAME REY'S Home School in Paris
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A TRAVEL-STUDY YEAR ABROAD
A finishing year for small group of girls, Oct. 1933-May 1934. (7 months). By cruise, camel and car, train and steamer. Europe, Near East and Africa, including Egypt, Syria, Palestine, Constantinople, Greece, Morocco, 8 countries in Europe including Spain and Sicily. For prospectus ALICE F. DAY, 21 Downing Street, Worcester, Mass.

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THESE SCHOOLS WILL GIVE SPECIAL CONSIDERATION TO LETTERS FROM READERS WHO MENTION VOGUE

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Formerly a student entered either after passing the examinations of the College Entrance Board, or on certificate from high school (or its equivalent). Now there is a much wider scope given to the entering student and she may choose from a number of so-called "entrance plans."

You want your daughter to go to college and to the college which is going to mean the most to her. Why not inform yourself about the *types* of preparation available, suited to her particular case? Today a sound, well-directed preparatory school is more important than ever.

We are here to help you with the most up-to-date, accurate information and shall be glad to confer with you at any time. If you cannot call personally—and we hope you can—please address us: *Vogue's School Bureau*, 1928 Graybar Bldg., Lexington at 43rd Street, New York City.

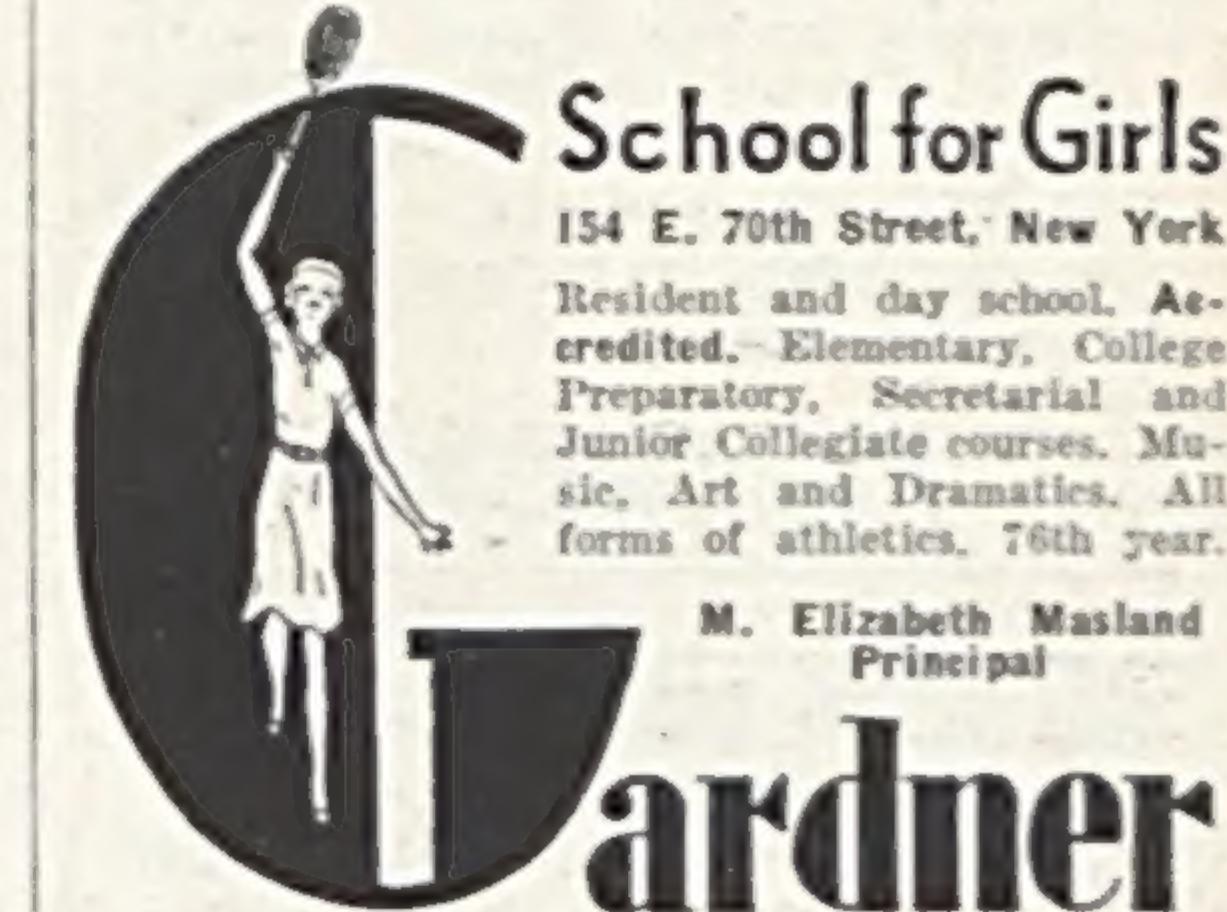
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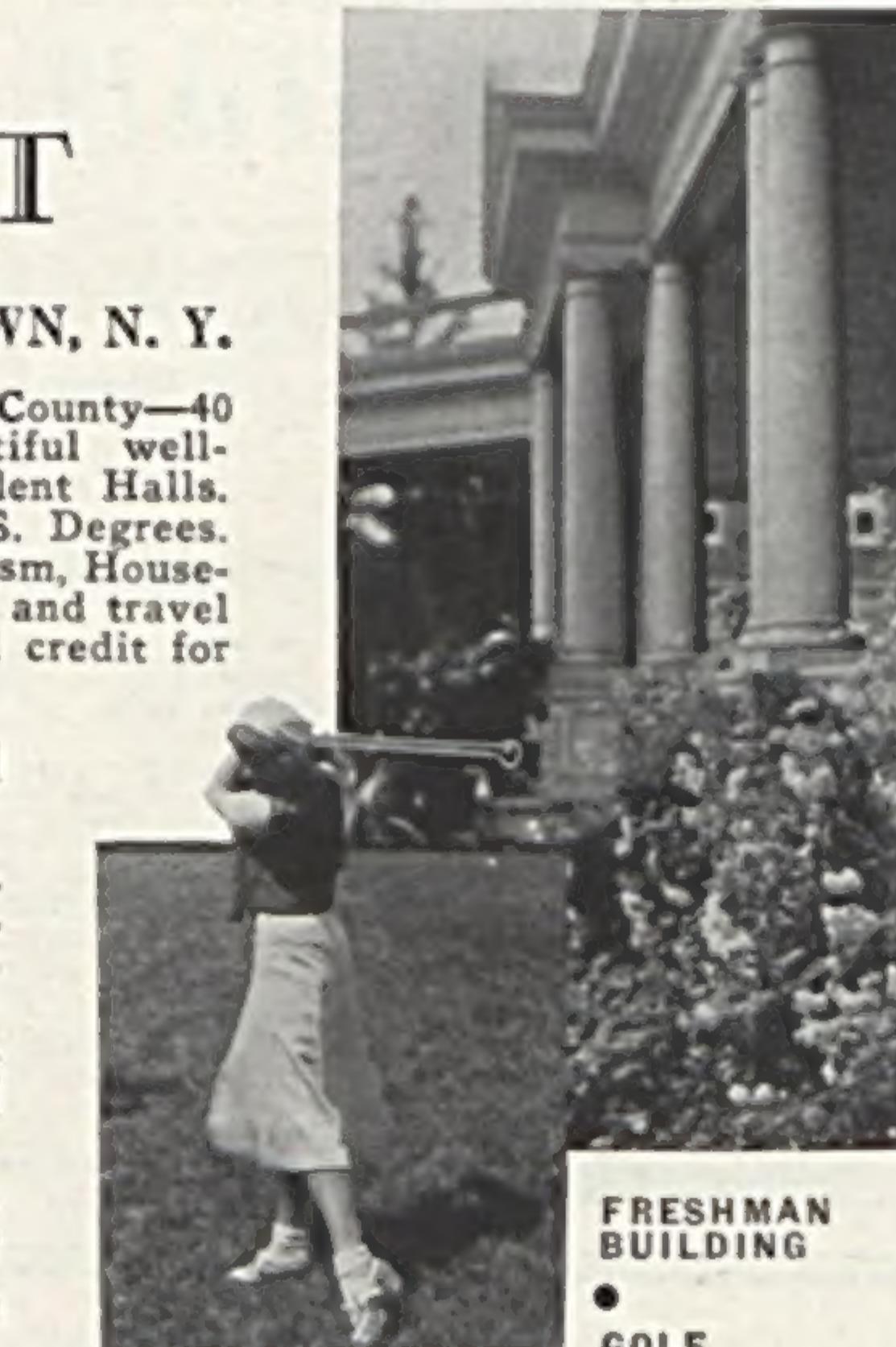
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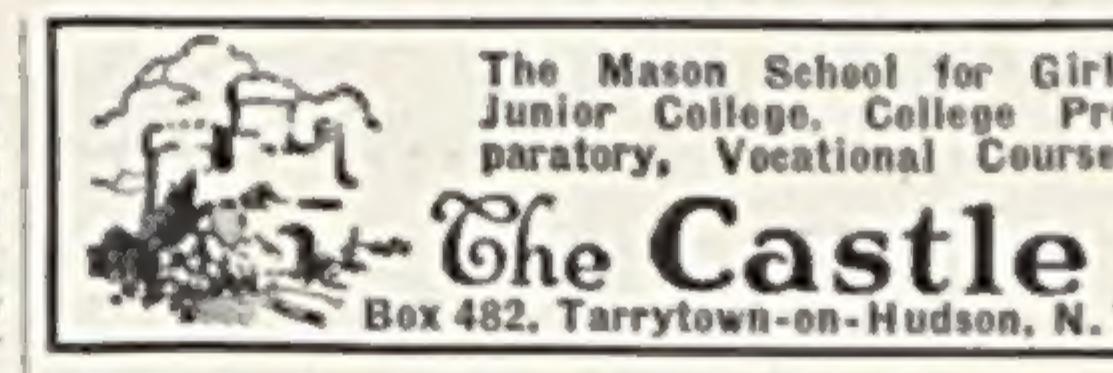
It will interest you to know that *Vogue* carries more advertising from high-class residential schools than any other publication in the world.



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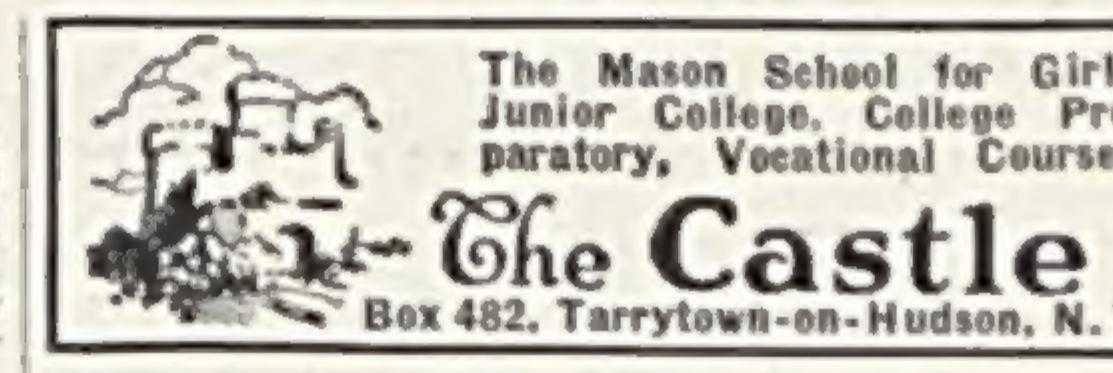
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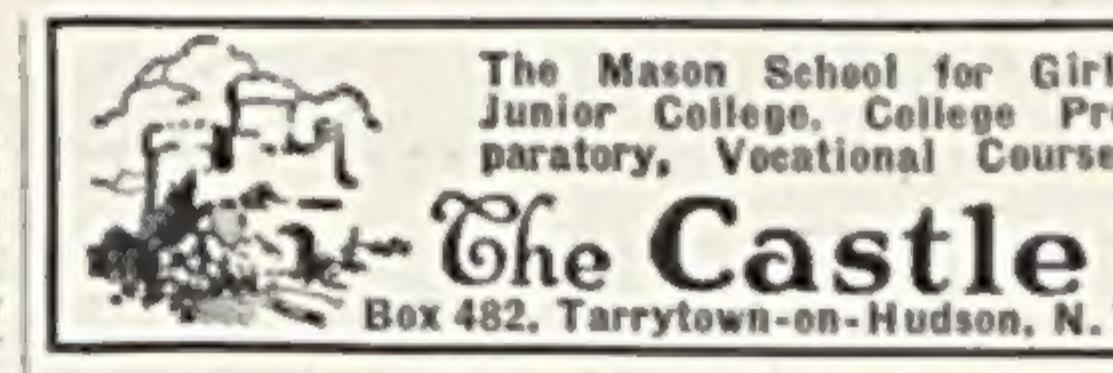
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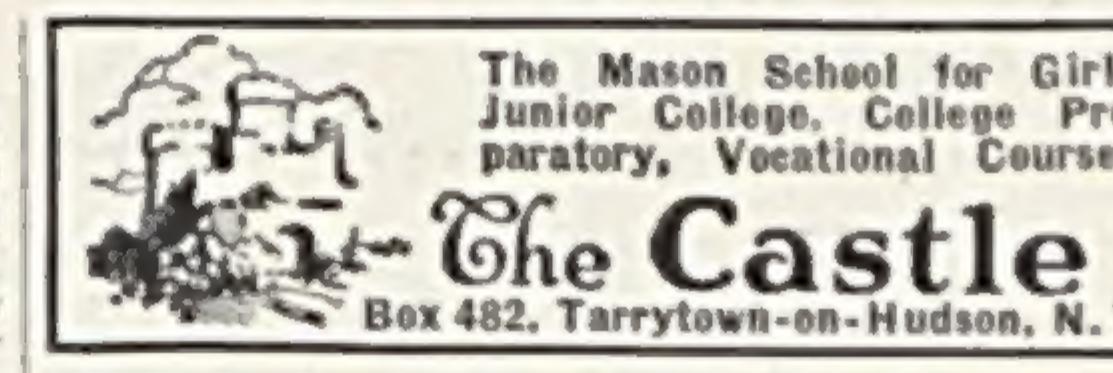
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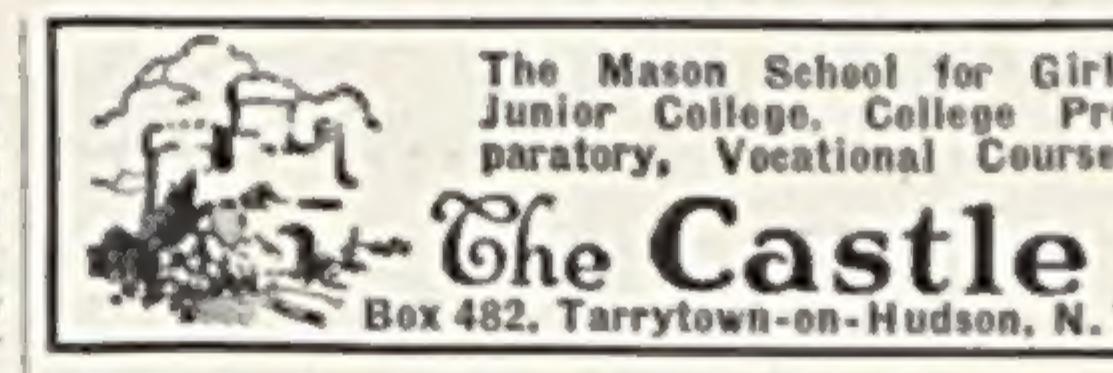
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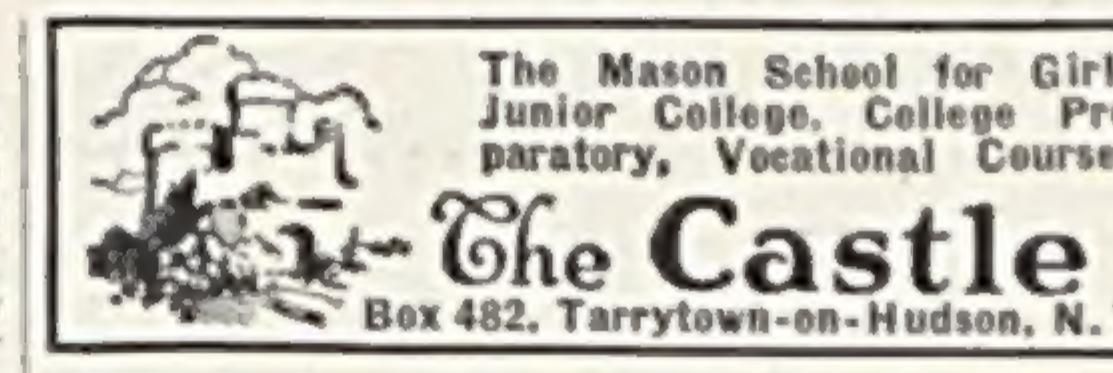
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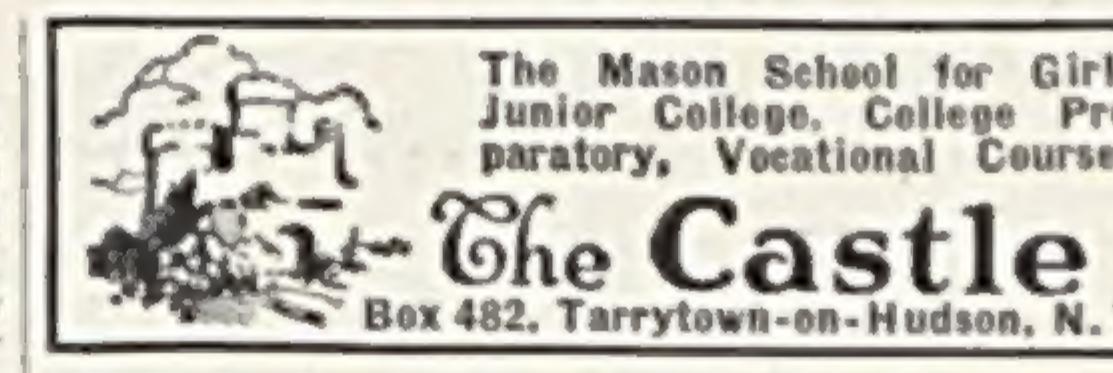
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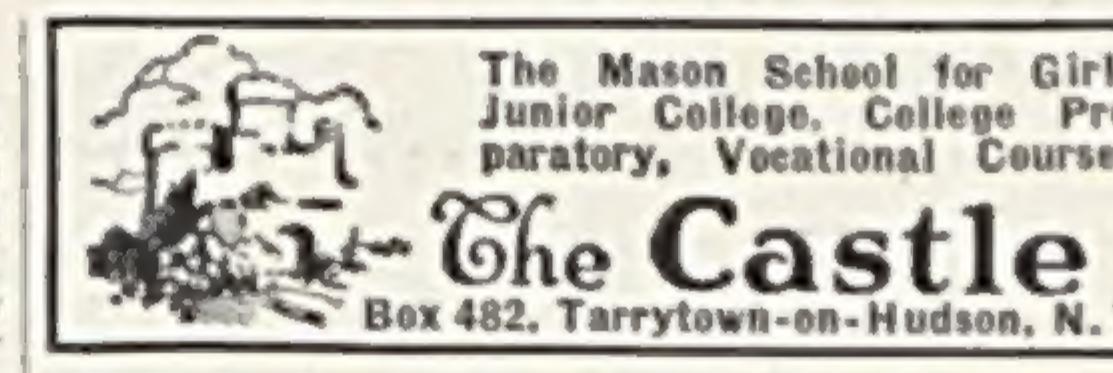
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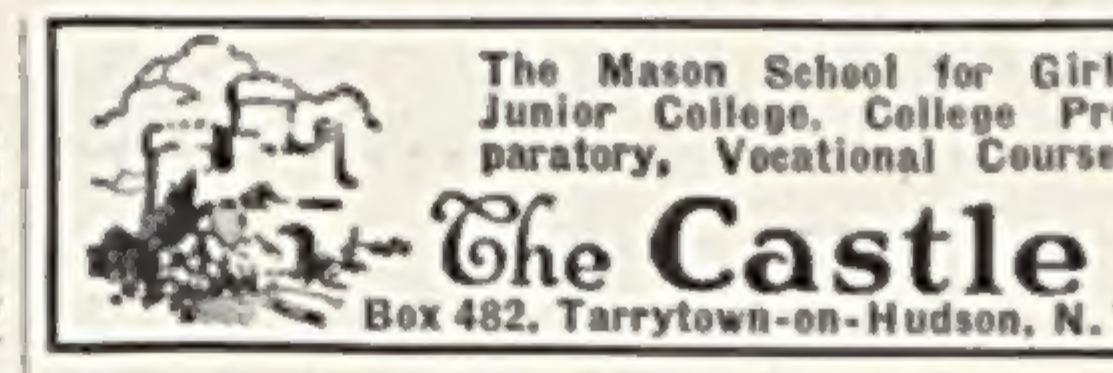
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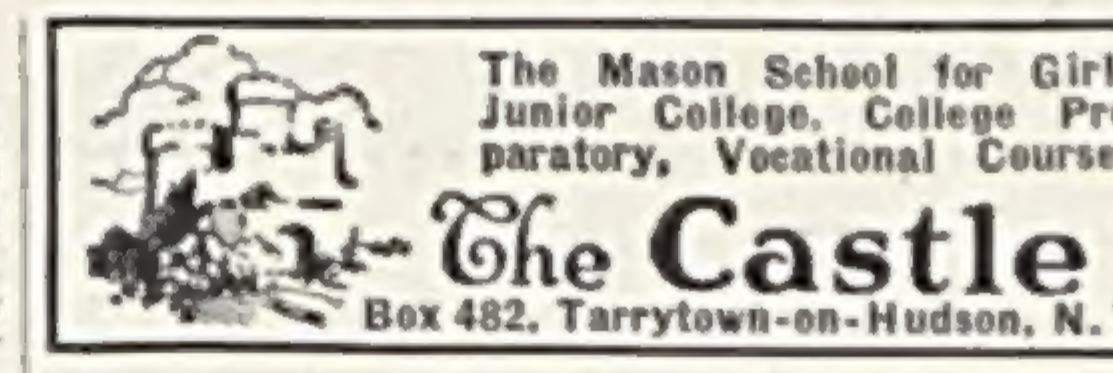
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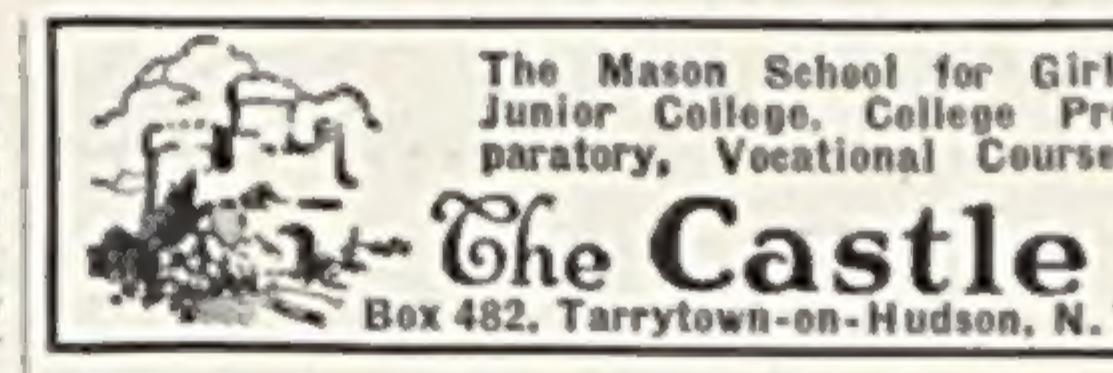
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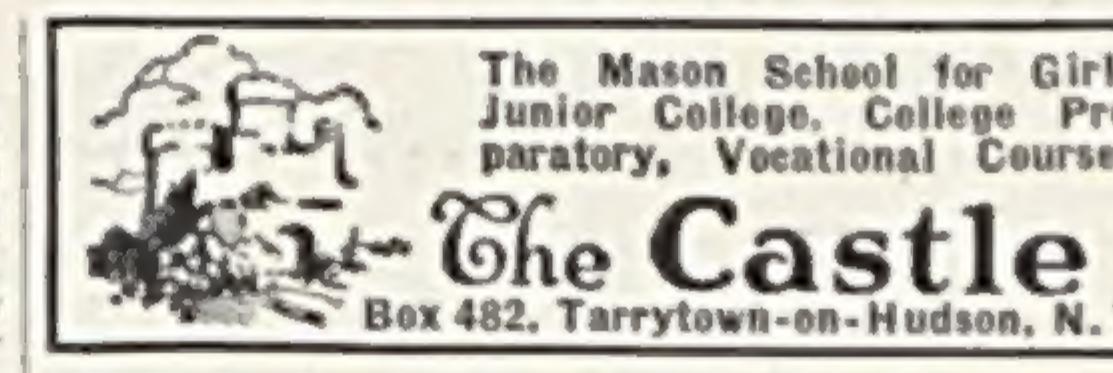
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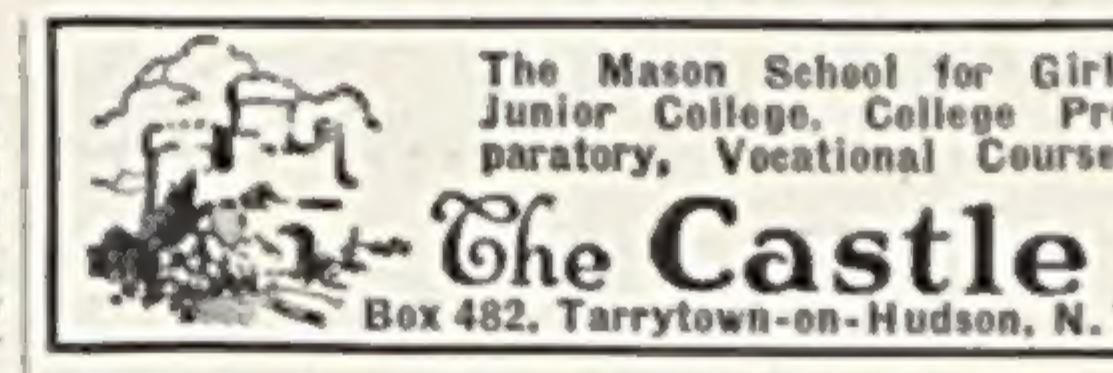
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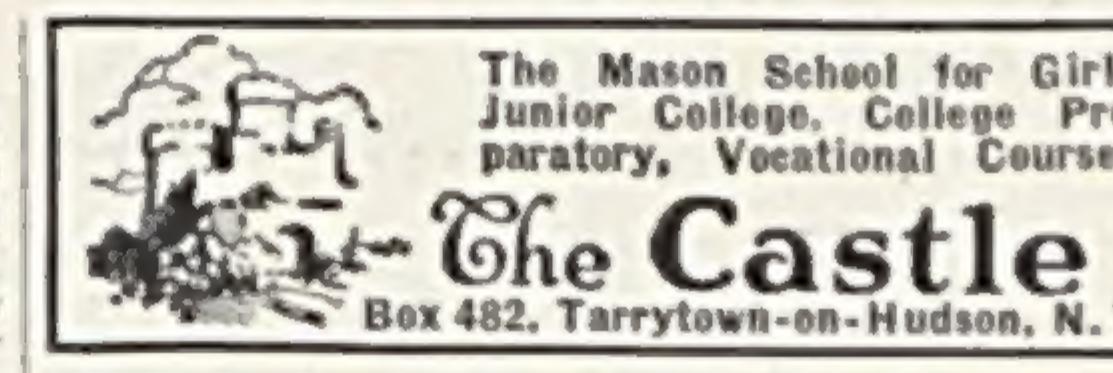
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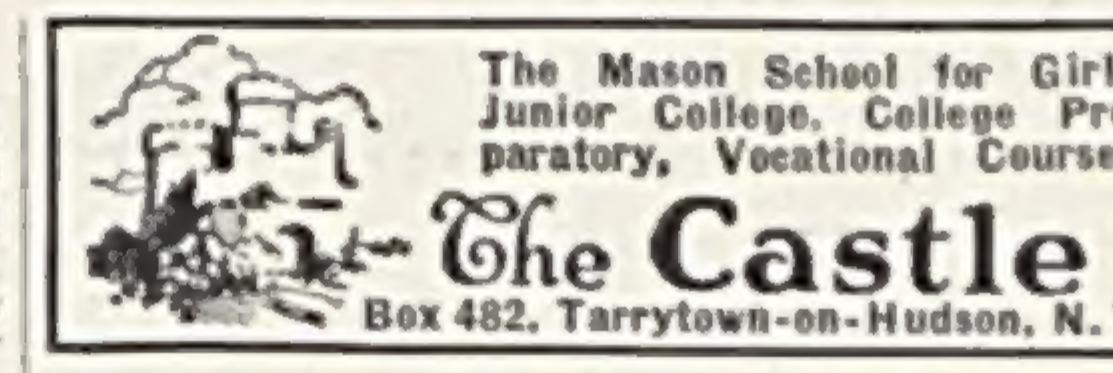
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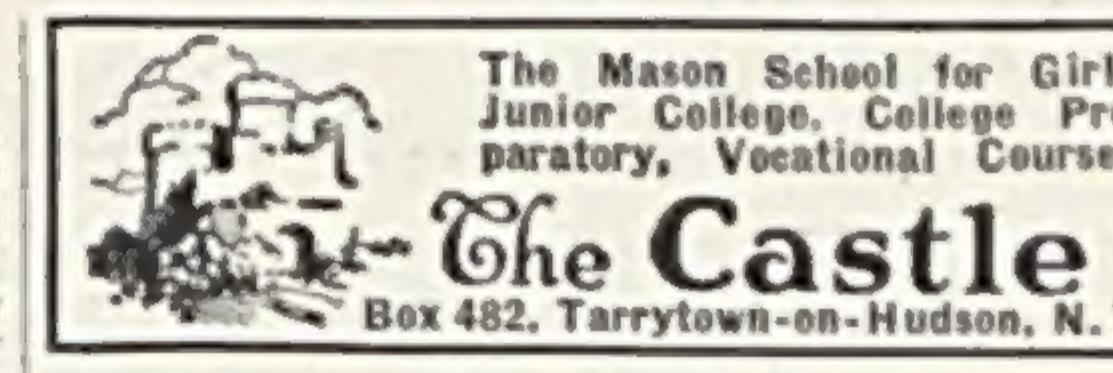
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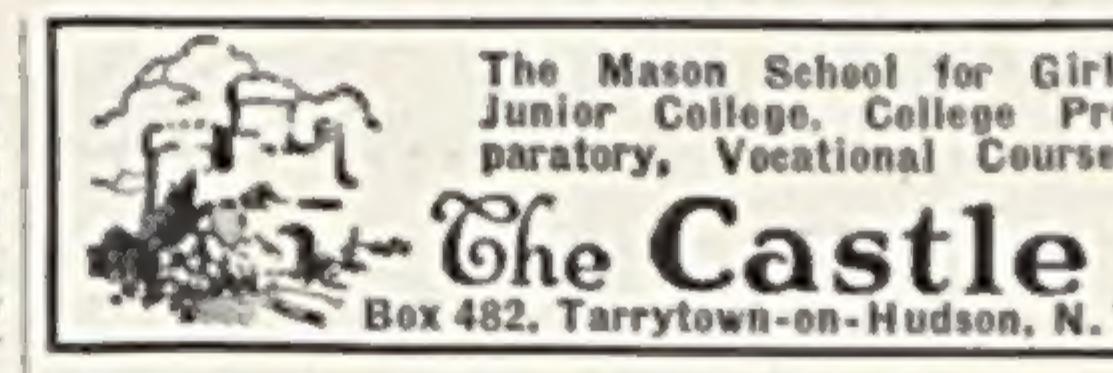
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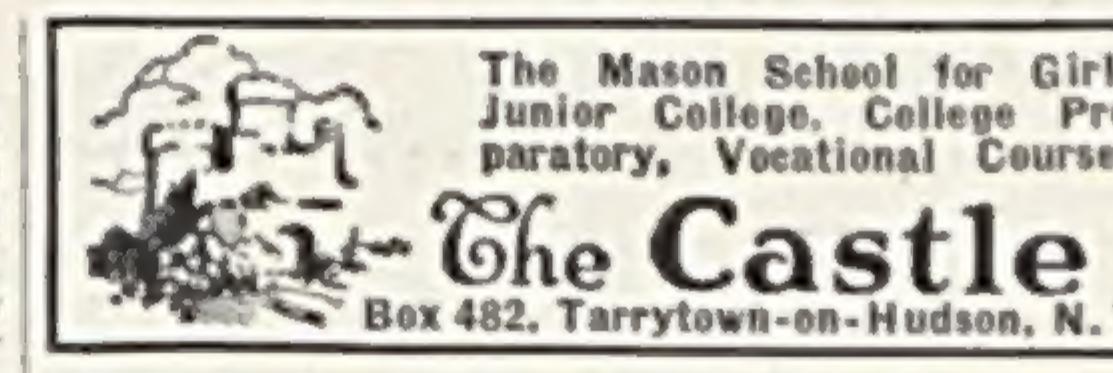
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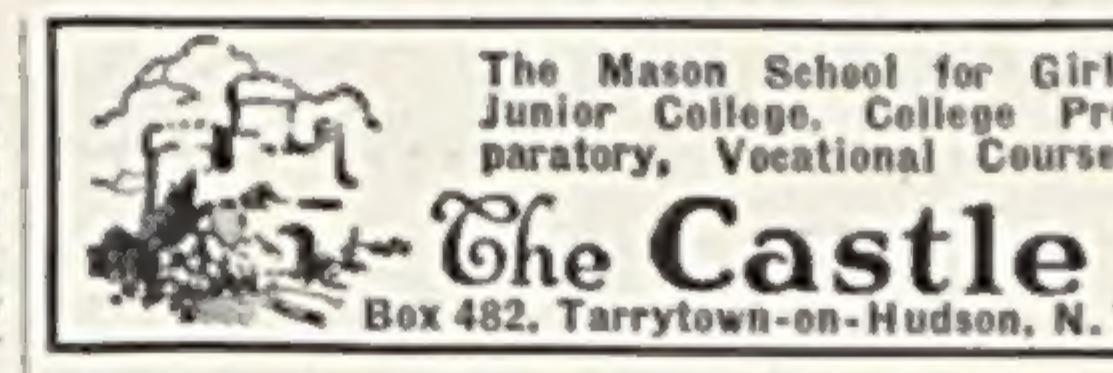
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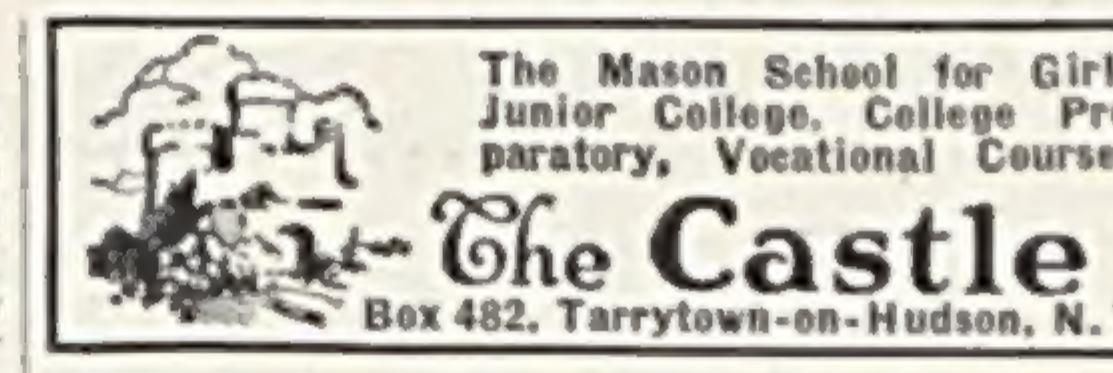
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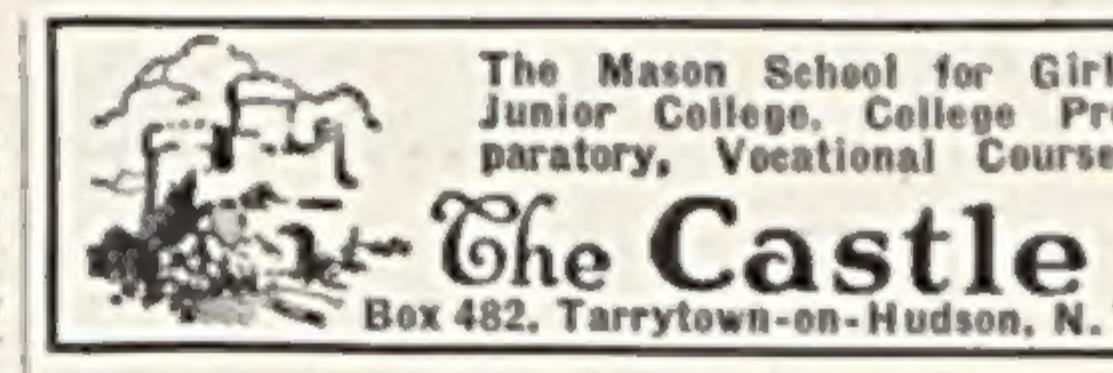
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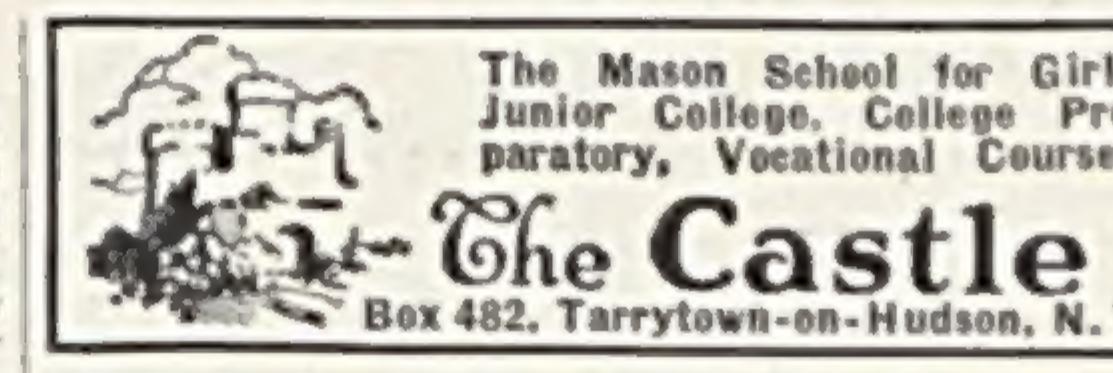
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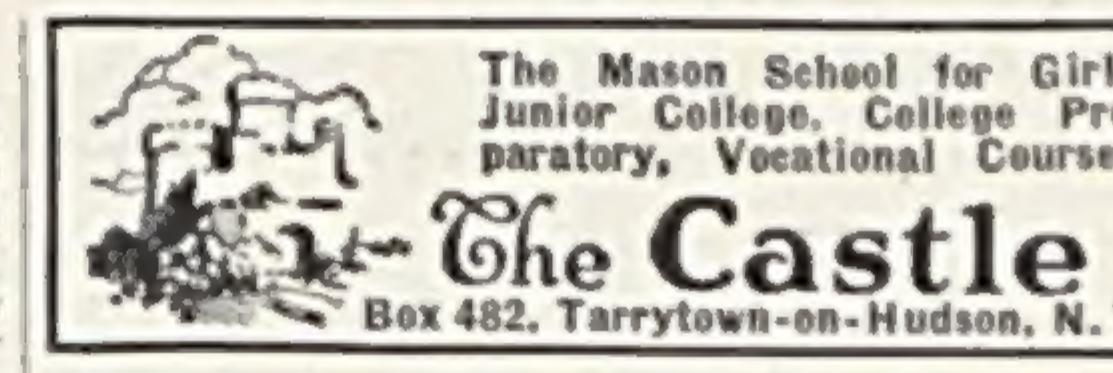
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Courses for High School Graduates in Academic Subjects, Drama, Household Arts, Fine Arts, Music, Secretarial Studies, or Child Training.

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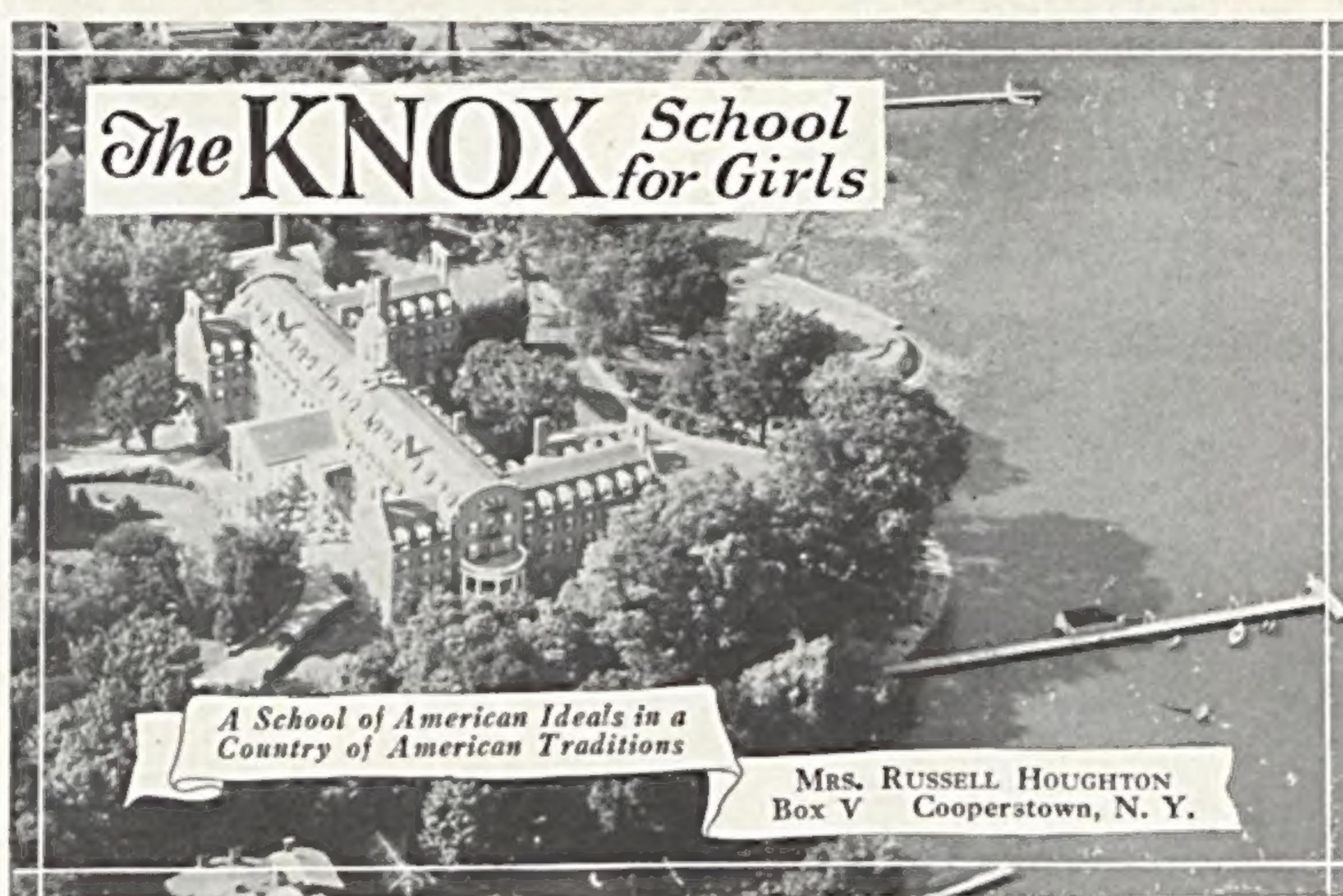
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A school whose success lies in preparing its pupils to meet a modern world. Catalogue.

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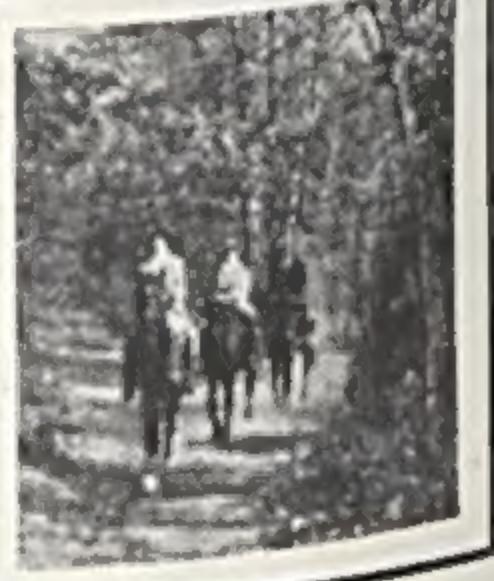
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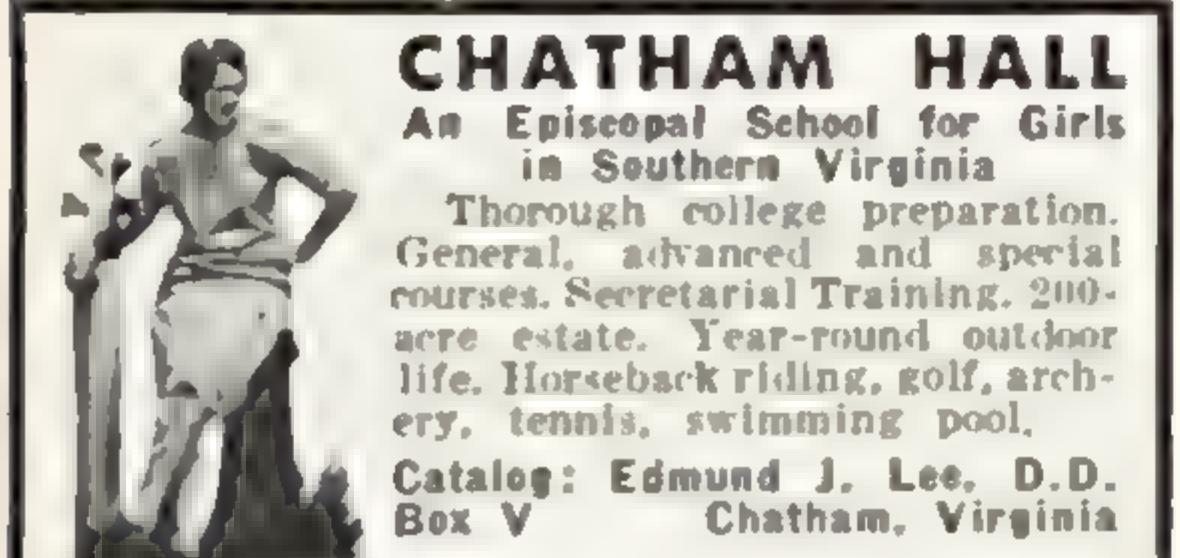
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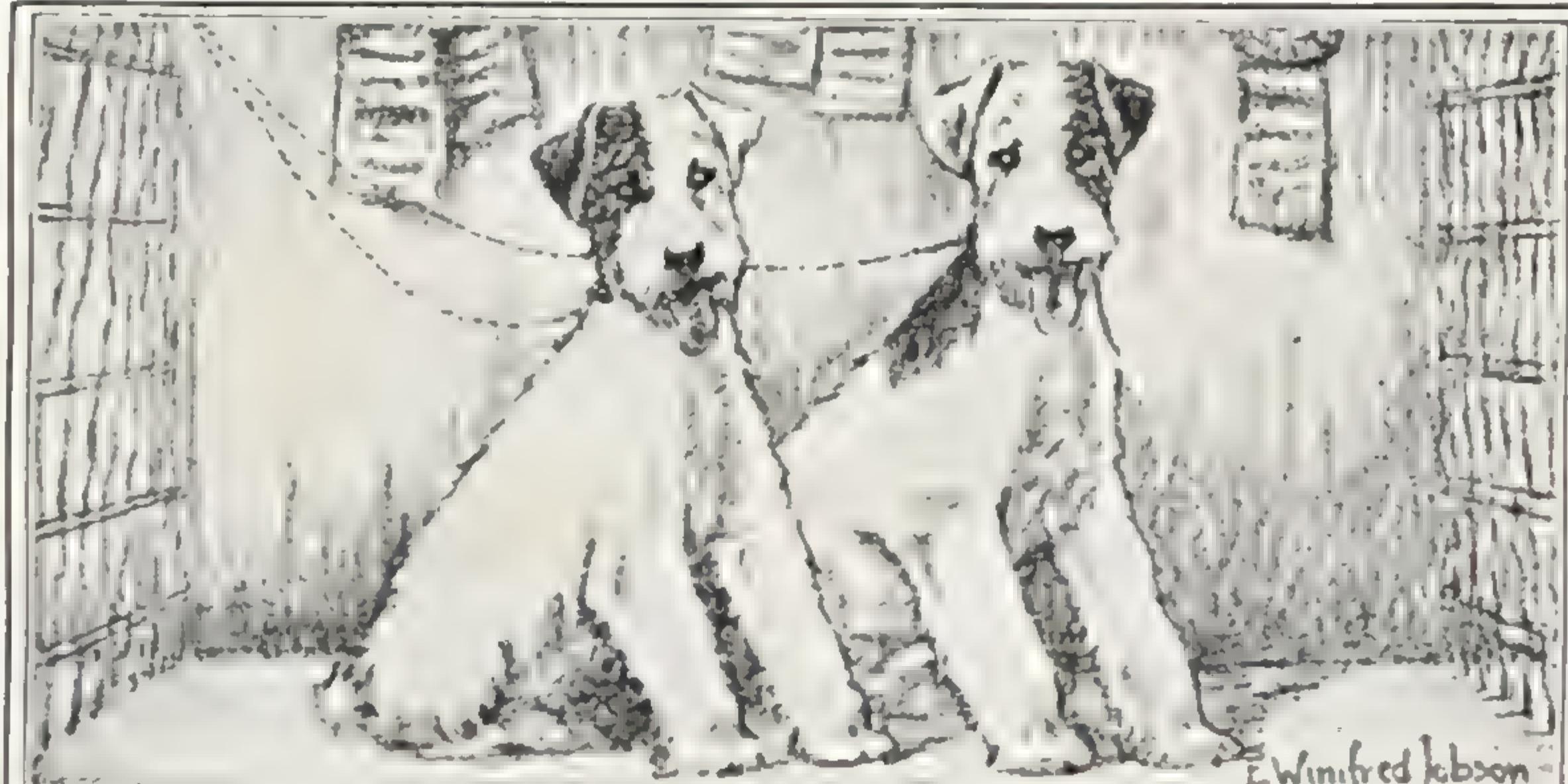
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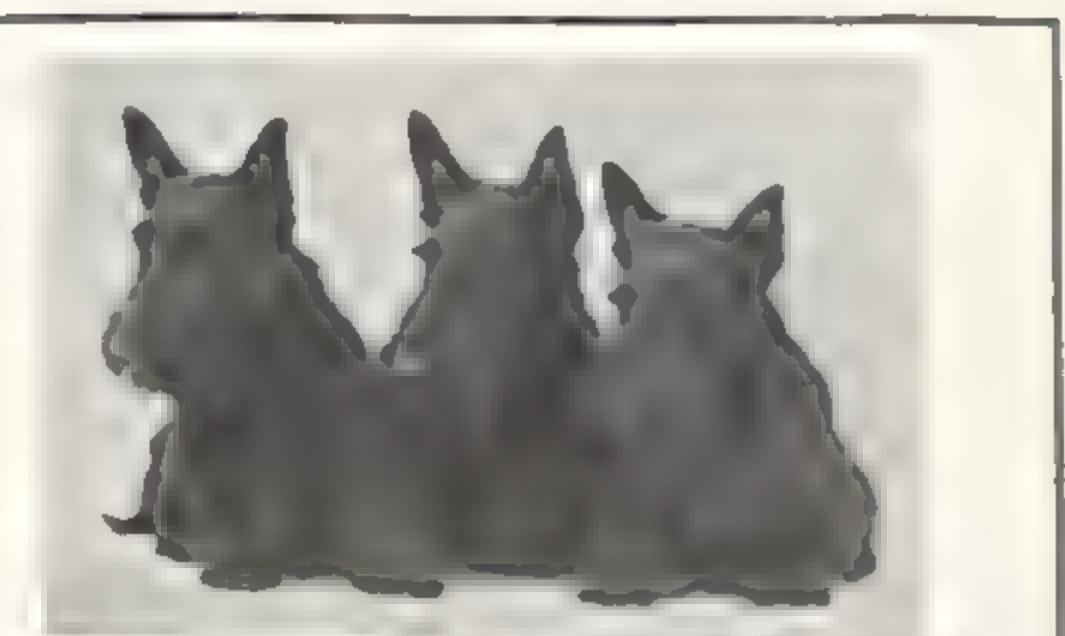
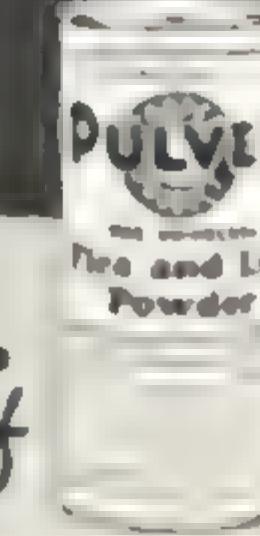
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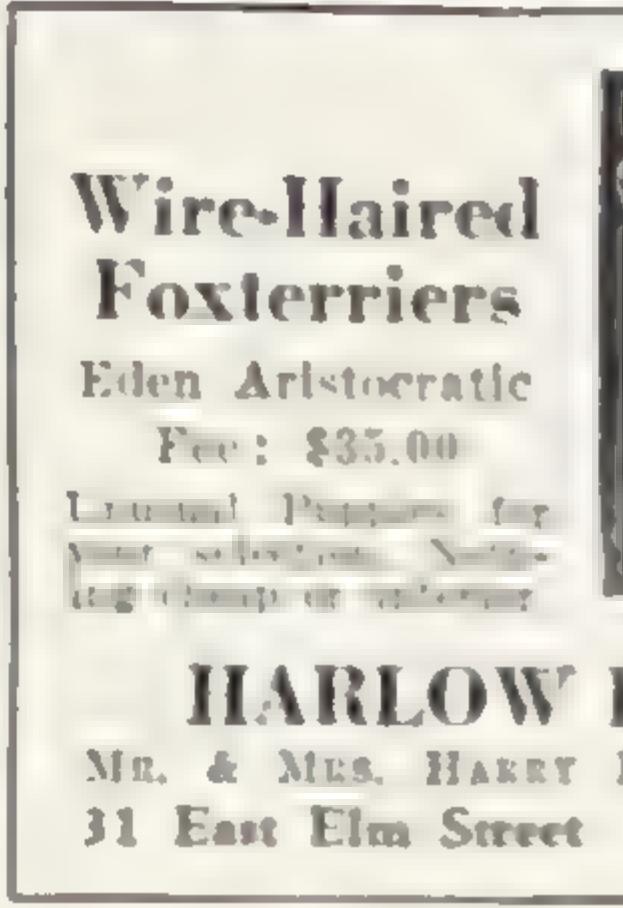
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SOCIETY

BIRTHS

NEW YORK

Adams—On June 15, to Mr. and Mrs. Pierpont Adams (Dorothy M. Blake), of Redding Ridge, Connecticut, a son.

Bostwick—On June 15, to Mr. and Mrs. Dunbar W. Bostwick (Electra Webb), a daughter, Electra Bostwick.

Buffinton—On June 15, to Mr. and Mrs. Elliot Buffinton (Janet Shearson), a daughter.

Crocker—On June 14, to Mr. and Mrs. Charles Crocker (Virginia Bennett), of New York City and Pebble Beach, California, a daughter.

Dunn—On June 9, to Mr. and Mrs. John Wallis Dunn (Elizabeth E. Clarke), of New Canaan, Connecticut, a son, James Clarke Dunn.

Fullerton—On June 15, to Mr. and Mrs. Reginald H. Fullerton (Gwendolen Graves), a son.

Legendre—On June 15, to Mr. and Mrs. Sidney J. Legendre (Gertrude E. du Pont Sanford), of New York City and Palm Beach, Florida, a daughter.

Taft—On June 15, to Mr. and Mrs. Walbridge S. Taft (Elizabeth Clark), of Glen Head, Long Island, a daughter, Elizabeth Taft.

BOSTON

Guild—On June 5, to Mr. and Mrs. Henry Rice Guild (Martha P. Bayard), of Brookline, Massachusetts, a son, Bayard Guild.

Morgan—On May 19, to Mr. and Mrs. Vincent Morgan (Katharine Irving Clark), of Boston, Massachusetts, a son, Christopher Clark Morgan.

Rhinelander—On June 18, to Mr. and Mrs. Frederic W. Rhinelander, second, (Constance Templeton), a son.

INDIANAPOLIS

Hoffman—On June 4, to Mr. and Mrs. Paul Hoffman (Frances Moore), a son, Paul Cameron Hoffman.

NEW ORLEANS

Beardsly—On June 12, in Westcliffe, Colorado, to Mr. and Mrs. George Beardsly (Arthémise Baldwin), a daughter, Arthémise Beardsly.

PHILADELPHIA

Chapman—On June 20, to Mr. and Mrs. Joseph Z. C. Chapman (Annette C. Sprankle), of St. Davids, Pennsylvania, a daughter.

Fuller—On June 13, to Mr. and Mrs. Lawrence J. Fuller (Nancy Washington Naulty), of Chestnut Hill, Pennsylvania, a daughter.

Hill—On June 5, to Mr. and Mrs. Julian W. Hill (Mary Louisa Butcher), of Wilmington, Delaware, a daughter, Louisa Custer Hill.

Phelps—On June 5, to Mr. and Mrs. Charles M. Phelps (Ann Paulding Naille), of Chestnut Hill, Pennsylvania, a son.

Ridgway—On June 14, to Mr. and Mrs. William G. Ridgway, junior, (Edith H. Shoemaker), a daughter.

Townsend—On June 3, to Mr. and Mrs. William H. P. Townsend (Mona M. Elliott), of Ardmore, Pennsylvania, a daughter.

POUGHKEEPSIE

Sweet—On June 13, to Mr. and Mrs. Everett L. Sweet (Dorothy Phelps), a daughter, Nancy Ann Sweet.

WATERBURY, CONNECTICUT

Goss—On June 16, to Mr. and Mrs. Chauncey P. Goss, third, (Natalie Holbrook), a daughter, Cassandra Goss.

ENGAGEMENTS

NEW YORK

Kellogg-Thomas—Miss M. Darcy Kellogg, daughter of Mr. and Mrs. Frederic Rogers Kellogg, of Morristown, New Jersey, and Dark Harbor, Maine, to Mr. Landon Thomas, son of Mr. Landon A. Thomas, of Augusta, Georgia.

CHARLOTTE

Shepherd-Bradish—Miss Mary Lee Shepherd, daughter of Mr. and Mrs. John Calvin Shepherd, of Charlotte, to Mr. George Johnston Bradish, of Richmond, Virginia.

CINCINNATI

Anderson-Hinsch—Miss Mary Anderson, daughter of the late Dr. Richard Rae Anderson and Mrs. Anderson, to Mr. Charles A. Hinsch, junior, son of the late Mr. and Mrs. Charles A. Hinsch.

Wright-Smith—Miss Virginia Wright, daughter of Mrs. John McCune Wright, to Mr. Philip Platt Smith, son of Dr. Elsworth Striker Smith and Mrs. Smith, of Saint Louis, Missouri.

HARTFORD

Garvan-Crouch—Miss Frances Rend Garvan, daughter of Mr. and Mrs. John Garvan, to Mr. Robert Alexander Crouch, son of Mrs. Carter Crouch, of New York City, and Mr. Alexander Wilson Crouch, of London, England.

ENGAGEMENTS

Pease-Edson—Miss Polly Curtiss Pease, daughter of Mr. and Mrs. Herbert Hoyt Pease, of New Britain, Connecticut, to Mr. Roger Cameron Edson, son of the late Franklin Edson and Mrs. Edson, of Greenwich, Connecticut.

INDIANAPOLIS

Adams-Shea—Miss Sara Tyce Adams, daughter of Mrs. Reilly C. Adams, to Mr. Arthur Cotter Shea, son of Mr. and Mrs. Michael Cornelius Shea.

Gould-Jameson—Miss Betty Gould, daughter of Mr. and Mrs. Morton L. Gould, to Mr. Colin Gillespie Jameson, son of Mr. and Mrs. John Alexander Jameson, of Santa Barbara, California.

Stafford-Blish—Miss Edith Anne Stafford, daughter of Mr. and Mrs. William H. Stafford, to Mr. Edwin Andrews Blish, son of the late Tipton S. Blish and Mrs. Blish, of Seymour, Indiana.

KANSAS CITY

Tucker-Platt—Miss Mary Elizabeth Tucker, daughter of Mr. and Mrs. Fred Woosley, to the Reverend Charles Alexander Platt, of Middletown, New York, son of Mr. and Mrs. Mortimer Platt, of Kansas City, Missouri.

MEMPHIS

Hines-Thompson—Miss Fay Hines, daughter of Mr. and Mrs. John Henderson Hines, to Mr. Charles Clinton Thompson, of New York City and Chicago, Illinois, son of Mrs. Charles C. Thompson, of Los Angeles, California.

MONTCLAIR

Atkinson-Hughes—Miss Palmer Atkinson, daughter of Mr. and Mrs. Ulric Atkinson, to Mr. William Hughes, son of Mr. and Mrs. Rupert Hughes.

NEW HAVEN

Bennett-Lovejoy—Miss Jane Winchester Bennett, daughter of Mr. and Mrs. Samuel C. Lovejoy, son of Mr. and Mrs. Herman S. Lovejoy.

PORTLAND, OREGON

Dukehart-Luce—Miss Katrine Dukehart, daughter of Mr. and Mrs. Graham Dukehart, to Mr. Raymond Frederick Luce, of San Francisco, California, son of Mr. and Mrs. Raymond Allen Luce, of San Francisco.

SANTA BARBARA

Davidson-Walker—Miss Elizabeth Davidson, daughter of Mr. and Mrs. William Davidson, to Mr. Cyrus Talbot Walker, son of Mr. and Mrs. Talbot C. Walker.

WEDDINGS

NEW YORK

Elliot-Monkhouse—On June 6, at Fort Sam Houston, Texas, Captain Amory Vivion Elliot, son of Mrs. Walter Graeme Elliot, of New York City, and Miss Lucy Virginia Monkhouse, daughter of Mrs. Bradfield Monkhouse.

Hamilton-Kirkpatrick—On June 16, Mr. William Henry Hamilton and Mrs. Anne Kirkpatrick.

Hamilton-Waller—On July 1, in Saint George's Church, Flushing, Long Island, Mr. Henry Hamilton, son of Mr. and Mrs. Peter Hamilton, of Brooklyn, New York, and Miss Jane Davey Waller, daughter of Mrs. Henry D. Waller, of Flushing.

Howard-Edwards—On June 21, in the Chapel of Saint Bartholomew's Church, New York City, Mr. William H. Howard, junior, son of Mr. and Mrs. William H. Howard, of Indianapolis, Indiana, and Miss Eleanor Campbell Edwards, daughter of Mrs. Lillian Perry Edwards, of Los Angeles, California.

Howell-Ashburner—On June 13, Mr. Gerald H. Howell, son of Mr. and Mrs. B. Hunting Howell, and Miss Helen Roberts Ashburner, daughter of Mrs. Roberts Ashburner and Mr. Algernon Eyre Ashburner.

Parsons-Whitman—On June 6, in The American Church, Paris, France, Mr. John Jennings Parsons, son of Mrs. Frederic Jennings Parsons, of Paris, and Miss Olive Whitman, daughter of former Governor Charles Seymour Whitman, of New York City.

Southack-Warren—On June 5, in Greenwich, Connecticut, Mr. Tilden Ward Southack, son of the late Mr. and Mrs. Bogart G. Southack, of Montclair, New Jersey, and Miss Jean Warren, daughter of Mrs. Helene Warren, of New York City.

Stewart-Wetmore—On July 1, Mr. William A. W. Stewart, junior, of New York, son of Mrs. F. E. de Forest Stewart and Mr. William A. W. Stewart, and Miss Margaret Wetmore, daughter of Mr. and Mrs. Robert C. Wetmore, of New York and Cuba. (Continued on page 67)



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designed on the premises and offered during the month of August at prices decidedly lower than those to be effective in September.

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V O G U E

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AUTUMN FORECAST

Cover design by Benito

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Vol. No. 82 No. 3

Whole No. 1465



AUGUST 1, 1933

THE CONDÉ NAST PUBLICATIONS, INC.

Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/Frank F. Soule, Business Manager/Printed in the U. S. A. by the Condé Nast Press/Title Vogue registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn. / Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1—Cable Address, Volon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$5 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn.

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THERE ARE THREE VOGUES

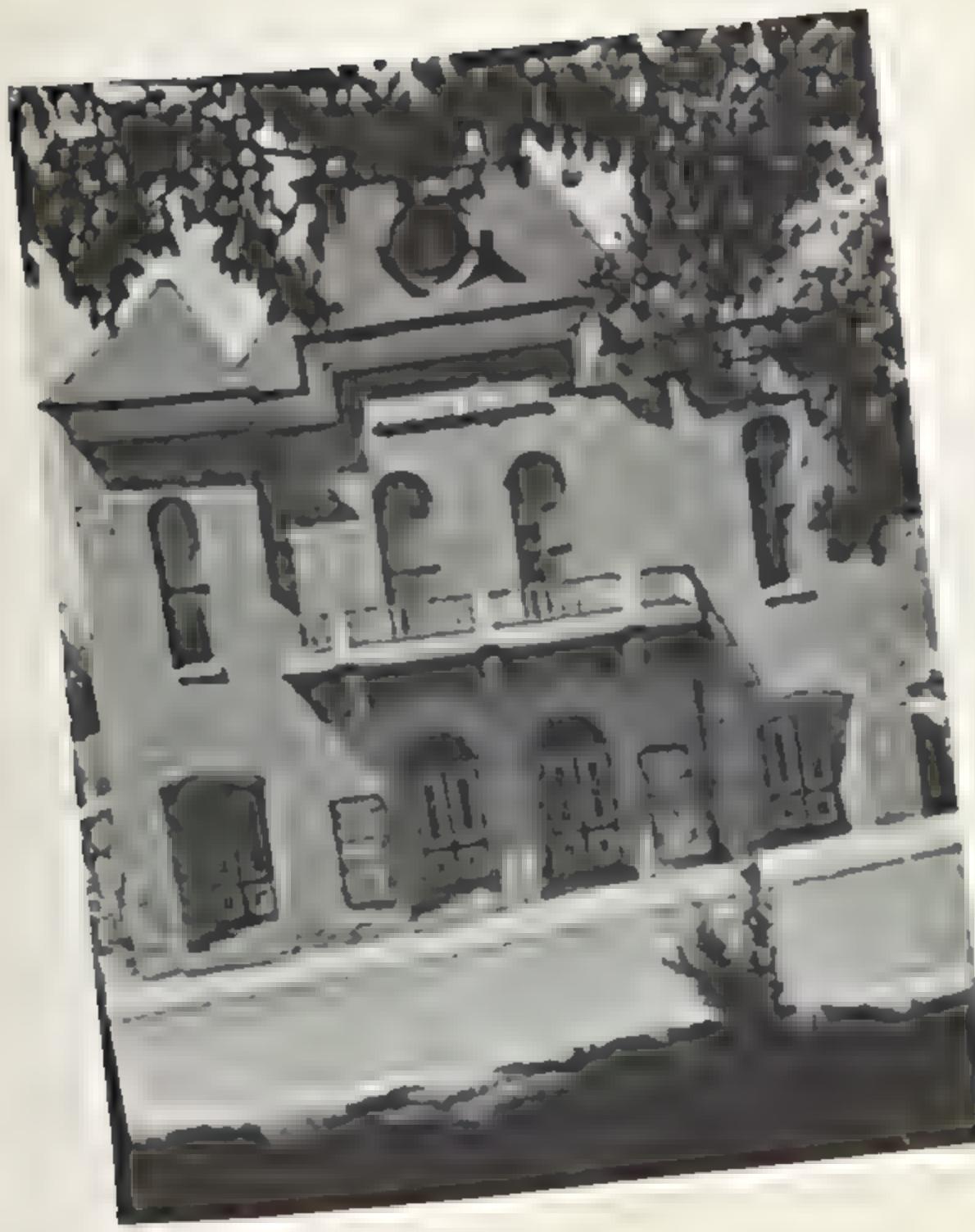
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, ¹ Editor-in-Chief

Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

NUIT DE NOËL

CREATED BY CARON. PARIS



A paper doll.

Vogue's

eye view of the mode

YOU may be gazing on the Bayreuth or Salzburg of America, in the homely, neat façade at the left: It sounds incredible, but if you remember that old saw about great oaks and little acorns—and if you ever talked to any one who saw the Lillian Gish "Camille" in this Opera-House-in-the-West last summer—and if you read the article about Central City, Colorado, on page 50, you'll sit up and take notice. It is rather amazing that in this vast land there hasn't been one place of "pilgrimage," one artistic goal for people to travel towards every year, as a matter of course and preference. It would solve that question: "Where shall we go this year—if we don't go to Europe?"

THE wife of the Neanderthal man probably cut out figures from birch-bark and tried on them little pieces of moss to look like fur. Understandably, the lure of the paper-doll is an ancient one. At the left is the "Jenny Lind" paper-doll, made in Germany at the time of the diva's glory and giving every tow-headed child the chance to dress Jenny in her entire wardrobe. You'll get your chance on pages 34 and 35; not with Jenny, but with your own modern replica.

THE lady at the right may conceivably be You in the ruthless act of hurling your puffed sleeves into the scrap-basket. Because, my dears, that darling of last season shows definite signs of being the cast-off of the next. No More Huge Shoulders. Complicated, careful, detailed shoulders—Yes; but the Balloon is Out—in so many words. On the positive side, watch out for the beltless sheath with the mermaid bottom, the high hat again, but soft and crushed (high hats weren't made for the summer, anyway), and all sorts of queer "off" colours like purplish-grey, tobacco-brown, taupe, murky olive-greens, prune-reds, dull greys, and—of course and inevitably—the deathless black and white.

FORGIVE us for drumming the Mae West-1910 effect into you all the time, but it just so happens that Paris thinks of little else these days, and designs accordingly. Right, you see one of the famous recent parties given in Paris, where all the ladies came as Mae West, and all the gentlemen as her victims. On pages 30 and 31, pictures and text will show you what a sensation it all was. Men actually found charms in women that they had not before suspected; women found a manly solidity in checked trousers and mutton-chops. As for the dressmakers, they went wild with joy. "Lady Lou" was The New Woman and the new style. Prosperity, they are all crying, is just around the curve.





AUGUSTABERNARD'S NEW SILHOUETTE (BERGDORF GOODMAN)

TURNING POINTS

THE new silhouette slides in like a fish. Augustabernard was the magician who first called it to life, and the Marquise de Paris the first to adopt it. This silhouette is vertical, but well-formed; it makes the women look extremely tall, but at the same time rounded. No extreme bulk, but the natural, normal curves of the figure—a sheath that allows the hips and bosom their free extent and might even give them importance. A 1910 princesse line with no belt or sash. A fitting line that clings to the knees and narrows the legs, ending in a soft, but definite flare, eight or ten inches above the ankles, smartly finishing, sometimes, in a fish-tail or a short train.

The material comes up high around the neck. The tops of the arms are covered, and, now and then, we shall probably see long, closely fitted sleeves in the evening, such as Mainbocher made for Lady Abdy. There may be soft treatment around the shoulders to balance the very low flare of the skirt; but the real point of the dress is that it follows and displays the feminine form—a lovely fashion and definitely a new one. Lucien Lelong believes strongly in this silhouette and is using it in black velvet for some of his most important clients. Lelong has converted Marlène Dietrich to skirts, at last, and is making for her many dresses of very simple sheath-like lines.

Although we call it new, this mermaid line may really be called a 1910 revival. And the responsibility for its rebirth can be partially laid at the feet of the redoubtable Mae West, whose film, "Lady Lou" ("She Done Him Wrong" in the United States), was the sensation of the season. Mrs. Tréfusis's party at the Tour Eiffel, where smart women came as Mae West, marked a date in fashion history. There we saw, among other things, how smartly a big hat could be trimmed and worn with a long, fitted, trailing dress, and how becoming was a black velvet

- Both of the Augustabernard dresses opposite show the new mermaid silhouette—straight and slinky. The green dress is of moire, the brown of flamisol
- Up above, you see the new feeling in suits—flat shoulders and sleeves, fulness above the waist. Note the rolls trimming the first suit, "331"—the jabots on "323"



MAINBOCHER (BERGDORF GOODMAN)

beret adorned with feathers. (You can see for yourself, on pages 30 and 31.) But more of hats anon.

Before we venture further into the new, let us consider the old. Let us tear off the leaves. The Paris season has come and gone. There have been the Mid-season Openings and parties. Sartorially speaking, both were important. They showed the way to the future, because they closed the past, and the past had been overwhelming. Here, too much "volume" in evening dresses; there, too many coat-hanger silhouettes. Who said that Paris could never be *exagéré*? Paris lost its head, its heart, its judgment on shoulder exaggeration, on tulle and sleeves, on organzas, on ruffles, on wings. Paris grew sentimental. The flame for "chichi" touched every one in the ballroom and lasted longer than an ordinary love affair. It made everybody happy and busy. Every morning, a new organdie dress sprang up, developed enormous shoulder petals, like a white rose blooming during the night, only to fall and fade after dawn.

The couturiers, each minute, found a lovely new trick for producing bulk on the arms and width in the skirts. Each beautiful woman asked for puffs, puffs, and more puffs. It was as if a naughty little fashion spirit, in a corner, sat blowing bubbles enough to dress the whole smart city. But after so many parties, the pretty cavalcade, getting smaller and smaller, dances back to the past.

So this looks like the end. The end of the bell silhouette in tulle or organza, of the voluminous elbow puffed sleeves, of the enormous shoulder bulk.

Gone too—or going—is the coat-hanger silhouette for day wear. No more cruel "wooden" effects is the general vow. The shoulders may be helped, as Augustabernard does so beautifully, with a very light and clever touch—but not emphasized. Sleeves, this autumn, will be flat and long and clinging.



SCHIAPARELLI (SAKS-FIFTH AVENUE)

The story now will be the neck and bosom. Mainbocher hangs his lovely, wide, straight-falling, seven-eighths length coats, not to coat-hanger shoulders, but to the "cabbage" neck-line. The neck will be deliberately enclosed, by a collar, a short scarf, the ending of a drapery, or a touch of fur climbing up almost to the chin. Worth's brown astrakhan coat finishes right under the chin with a tiny stand-up collar, and he makes a soft satin cape fastened with a bow around the neck. Vionnet started this neck interest with her gathering-string effects, and they still have a long life before them. Lelong and Lanvin play with bows placed right under the chin.

Mainbocher emphasizes the bosom with the soft jabots he introduces in his smart little suits. To-day, in fact, the jabot is far better than the shoulder cape.

Fur will not pile up on the shoulders or the arms any more. Remember that to please the new eye, arms are long and thin, but the chest must be flattered. This is why

Paquin, on a short bolero jacket, places two vertical bands of fur from the neck to the waist. Augustabernard did this, too, on an afternoon coat. Seen from the side, they give a very pleasant rounded shape to the bust.

Sitting at the Ambassadeurs, it was very amusing to talk and listen to the admiration and criticism of the dresses in the room. The smart Comtesse de Brissac was very tired of all the "Pierrot" complications, as she called them. She longed for classic lines (she herself had on a beautiful, simple white Vionnet dress); she wanted to look like a young Greek goddess. (Here was another new trend, and diametrically opposed to the Mae West style. But the world of fashion is a paradoxical one, having at no time only one line to follow.) Any simple dress of soft, straight folds, small décolletage, and, above all, simplicity, was her desire. And it was very interesting to see that Monsieur Rochas had made, for his wife to wear at the opening of the "Ballets (Continued on page 70)

- Wings almost big enough to fly with, spring out of Schiaparelli's "112," a coat of yellowish copper-brown linen-weave wool, emphasizing triangular cut. The cap is crocheted
- Up above—Augustabernard's skilfully dressmakered coat, "279," of Meyer's black velours Léda, with a draped collar making flat shoulders. The hat to match is Descat's "379 bis"



MAINBOCHER • MAINBOCHER (SAKS-FIFTH AVENUE)

- Hung by the neck—not you, but your autumn coat. In "285," of black wool, the interest—circular cut and box pleat—is pushed to the back, with a jabot in front
- At the right—further evidence that neck-lines are now more important than shoulders—in "273," of brown wool and summer ermine. Both felt hats are Mainbocher's

SWINGING COATS



LANVIN (JAY-THORPE)

Do you remember those black taffeta robes de style that Lanvin made, not so many years ago, and all the smart world wore? Here, at the left, is a 1933 version—so new and striking that it's certain to have as great success as its predecessors. Again, Madame Lanvin is the designer, and she calls it "La Duse."

It's a dress a débutante could swish around in, and it's trimmed with a puffed ruffle set diagonally on the full skirt, at the top of an even fuller ruffle. Enormous wired loops bob out from the shoulders at each side like great artificial flowers

That dress on the opposite page, "253," is one of the models with which Mainbocher created such a stir on the morning of his Opening. He sent all his mannequins out together, each in a dress of gaily flowered taffeta—and you can imagine the rustle they made!

Each taffeta was patterned in an unexpected colour combination—like the one illustrated, in orchid-pink, Nile-green, dove-grey, and black. And since simplicity of cut goes best with such prints, Mainbocher made this model with a becoming flaring peplum cut in one with the top of the dress

A RUSTLE OF TAFFETA



MAINBOCHER FEEBLE

SHEATH SILHOUETTES



JEAN PATOU (SAKS-FIFTH AVENUE)



NOTTINGHAM-HUETTE, PARIS

It's been called the "slip silhouette" and the "sheath silhouette"—but, whatever you call it, it moulds the figure from shoulder to knee. In Patou's "Idylle," it's achieved by white, shirred Lastex satin—satin of all kinds being tremendously chic. (Patou uses this in flame, too, and calls it "Frisotta.") Loops flare out from a panel, and the flounce is weighted

If you can take your eyes from this stunning dress, you might note the striking jewellery worn with it, from Van Cleef and Arpels in Paris—the new, flat necklace mounted with rubies, the bracelets to match (jewelry sets are coming back into fashion), and the diamond ring. Miss Marion Morehouse is kneeling on a stool from Arlette Vogue

On the opposite page is another frock that moulds the figure — Augustabernard's "260," of delicate rosy mauve marocain, very wide and circular. The skilful draping gives a constant play of lights and shadows in the heavy folds of the godets, and the back godet continues into a sash. Flat crest-like ruffles cover the shoulders. Jewels from Boucheron



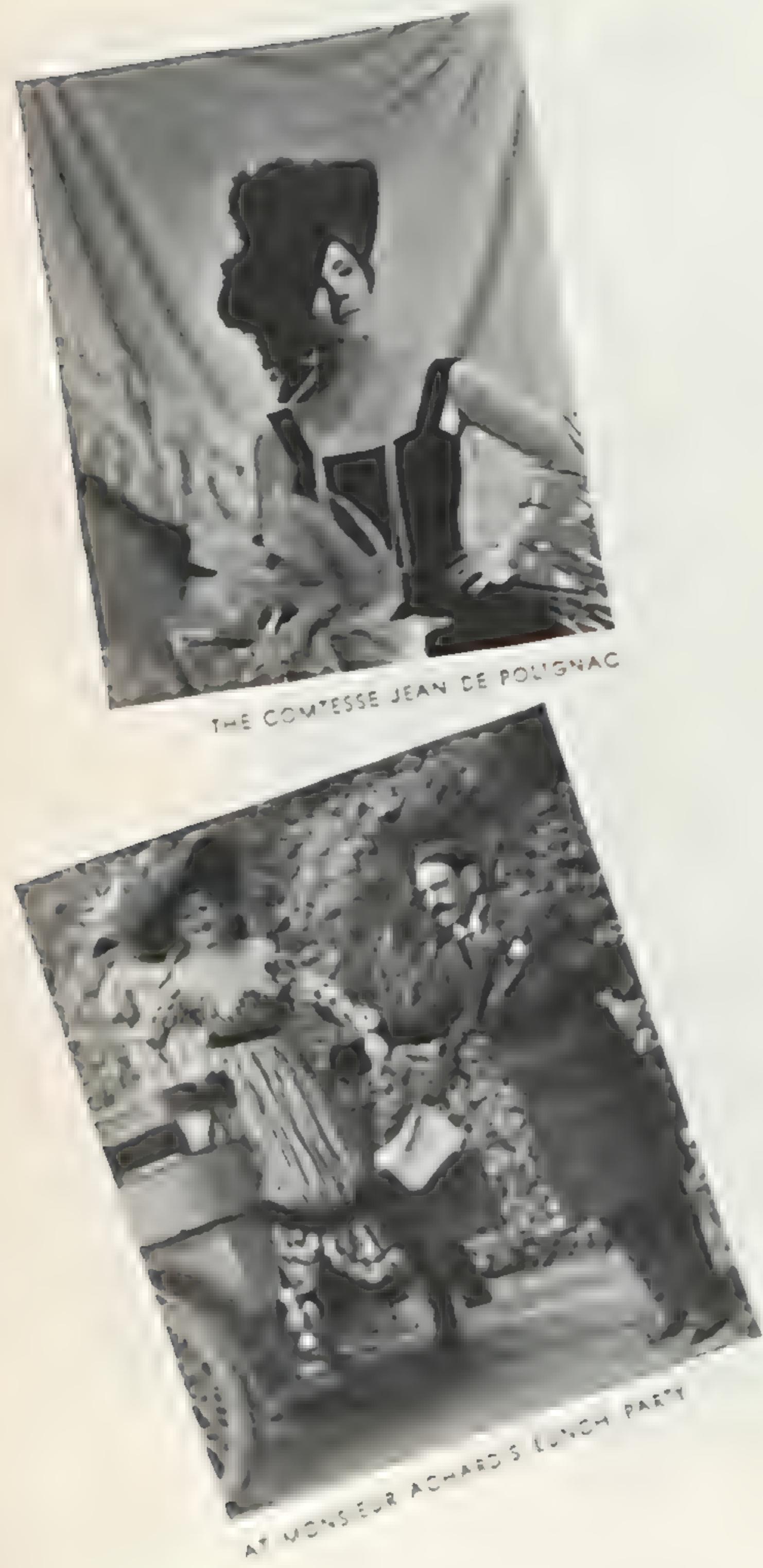
AUGUSTABERNARD (ALTMAN)

HOHNER LINE PARIS

A new shade of night-rosy mauve



Paris goes



PARIS parties, this summer, have been gay with beautiful ladies in ostrich-feathered capes, organdie ruffles, little capes of osprey made by Schiaparelli that tickled my ears at dinner, and flowery dresses in many colours, competing with the floral decorations in the white-and-gold Paris drawing-rooms; while the ladies at the Ballet and at the Opera, holding their glasses to their eyes with black-gloved hands, seemed to prefer dresses in white or a plain bright colour.

Like a happy coincidence, these varicoloured dresses, with their full skirts and tulle or organdie shoulder trappings, arrived on the scene at the same moment as glorious weather such as Paris has not known for many years. It was as though fashion itself had forecast the hot June nights.

At the Etienne de Beaumont's, the women sitting on big cushions on the floor to watch the ballet (which the host himself arranged for the season at the Chatelet), looked like groups of ladies in the Winterhalter pictures, with their spreading skirts overlapping one another. Not long ago, such costumes could have been seen only at a costume party—now, they scarcely differ from "fancy dress."

But, amid the voluminous, extravagantly beruffled femininity, I fancied that I heard the faint tinkling of a bell—a bell announcing the lady of to-morrow. I have caught a fleeting glance of her in the form of the Marquise de Paris, wearing a tight sheath dress (with a skirt that was almost a hobbled skirt) from Augustabernard, and Lady Abdy at the Opera in a new white dress from Mainbocher, with a long tight skirt, a little fish-tail train wiggling behind her, and a tight short-waisted Empire jacket with pailletted raglan sleeves and a pailletted cravat that made a high neck-line. This, I think, is the silhouette of to-morrow—a return, if I am not mistaken, of the ladies of 1908.

With the return of the 1908 lady, I predict the "come back" of big hats, very much trimmed with feathers, flowers, or tulle. Mae West in "Lady Lou" ("She Done Him Wrong," in New York) has become the idol of the cinema fans in Paris, and "Lady Lou," with her big hats and her big ways, has superseded the Greta Garbo-Marlene Dietrich school. She has brought on a craze for masquerading in pre-War attire. One has only to look (Continued on page 65)

Mae West



All of these surprising costumes went to two recent Paris parties—Madame Trefusis's "Mae West" party and Monsieur Marcel Achard's lunch party of 1910. And while both were fancy-dress parties, it is rumoured that the clothes are not so different from those we will soon be wearing. Certainly, when these women saw how becoming their big hats were, they must have realized that pre-War fashions were not so absurd after all. Wide-brimmed hats are, in fact, pretty logical foils for 1933 clothes. Watch and see!

WHAT'S WHAT IN WOOL



THE country seems to be turning grey—judging by all those rural greys opposite. And very sporting it is, too, when spiked with colour—blue, American beauty, red, yellow. That first wool suit is a Schiaparelli, with pugilistic shoulders, flared back, gigantic pockets, and huge clips. The blouse is of Lastex, the bag of calf, the cap of crocheted cotton.

- Yokes, yokes, yokes—they're news, too. See how they widen the shoulders of Schiaparelli's tweed suit with the American beauty crêpe blouse and tassel cap.

- Tie-silk is another definite autumn sign—observe Maggy Rouff's whole jacket of it which is worn with the grey wool dress opposite and a Rose Valois felt hat.

- The cry now is for shoulder moderation—as witness the dart shoulders of Augustabernard's wool suit with the yellow wool crêpe blouse. That's a Rose Valois hat.

- More of this important shoulder moderation is to be seen on those two coats at the left on this page. Notice how Worth achieves the effect on the first by fur shoulder wings—attaining distended but not distorted shoulders. Notice, too, the tiny stand-up collar. Notice the tremendous cuffs and hem band of black astrakhan. Notice that the fabric is black broadcloth. Notice that the belt is made of cloth cords—continuing the cord-theme so rampant this summer. And notice that the Rose Valois hat is of cloth.

- The shoulders on the second coat are almost smooth. Lucile Paray accomplished this, in spite of the great bulk of beaver trimming, by applying the fur to a fitted cloth cape, then adding an Ascot of beaver. It's of beige wool and worn with a Rose Valois hat made of shirred wool.

- Now, pause for a moment over the two models at the left, and you'll see another major trend of autumn—pleated collars. The 1933-34 story is one of necks and bosoms—all sorts of cabbage, draw-string, and pleated effects enclosing one's neck and giving fulness to one's poitrine. Lucile Paray even pleats fur, black astrakhan, into a collar on that first suit of black bouclé wool. And the result is lovely. Then she puts zig-zag bands of the fur down the front of the suit, makes sleeves that appear three-quarters length, and vitalizes the whole by a pale green blouse that drapes up to the base of the neck. Reboux's hat is of felt.

- More pleats at the neck-line are seen in the dress at the immediate left—fluted ruffles making jabot-like wings on each side of its irregularly cut collar. It is Bruyère's one-piece dress of silver-haired pale grey djalap. Underneath is a dickie of white piqué which gives a neat tailored look to this serviceable, pocketed dress. Bruyère also made the silly little peaked toque.

- (Opposite page) Schiaparelli's wool suit, "111"; Rhoda. Schiaparelli's wool suit "114"; Joseph. Maggy Rouff's tie-silk jacket and grey wool dress, "Limaille"; B. Weinstein has this with a fitted jacket. Augustabernard's wool suit with yellow wool blouse, "215" (This page, upper left) Worth's black broadcloth coat called "Baleares" Lucile Paray's wool and beaver coat, "Feuille Morte" (This page, lower left) Lucile Paray's black wool suit, "Radio-Paris"; Russeks Bruyère's grey djalap dress, "Tina"; Lord and Taylor

AUGUST 1, 1933

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THE SPORTING GREYS

DESCRIPTIONS ON OPPOSITE PAGE



A CHART

• You may be somewhat amused to come upon these two pages of paper-doll clothes. We're not exactly reviving paper-doll playing—for this paper lady has a greater mission in life than just to entertain your child on a rainy afternoon—though she's very good for that, too.

To mince no words, this doll was designed as a shrewd object-lesson in wardrobe planning—especially for any one who wants to cut down expenses by cutting out and making her own clothes.

The whole wardrobe is one of those beautifully dovetailed affairs that all of us dream about and seldom achieve. Everything "goes together," the colours are expertly chosen, and there are no white elephants that have no reason for being.

Just to bring it all home to you more clearly, we put them in paper-doll form. And, if you'll pretend for a moment you're a child, dig up scissors, and cut them out, you can try them all on the doll, switch the clothes around, and see, in a jiffy, the advantages of planning a wardrobe carefully.

DESCRIPTIONS, BACK VIEWS, AND SIZES ARE GIVEN ON PAGE 66

- Since the corner-stone of every wardrobe is a coat—this doll (wearing an "Easy-to-Make" slip, No. 6116) plans a coat, No. 6406, of Forstmann's fine worsted-suede coating in a new taupe, "Mouskin"
- With it, she wears grey gloves (make these yourself—No. 6422) and a scarf—later exchanged for the silver fox
- Her first dress (S-3650) is of Cheney Brothers' Cantabar crêpe—perfect later under that coat and right now with reddish-brown accessories and her silver fox



FOR A WARDROBE

Designs for practical dressmaking

• When it comes to an evening ensemble, take a tip from this paper-doll and stick to a monotone effect. Everything—even her satin gloves—is in dark green. Her Skinner crêpe satin dress (No. 6409) is classically simple

• And, if you'll try on that evening wrap (No. 6310) of Openhym's green velvet, called Shadovel, you'll get a concrete idea of how distinguished the solid colour is. For a change, however, you can make that minaret cape of taffeta in the new chamois-yellow (this cape is included in the design)

• No wardrobe is complete without something for the country, for football games, or for knockabout town wear. So last, but not least, we've added this three-piece suit (No. 6399) of warm taupe coloured woollen from Forstmann. This is an "Easy-to-Make" model

• The dark red blouse, of ribbed jersey from I. A. Wyner, gives a lovely splurge of colour, and, if you'll slip the jacket on the doll, you'll see how cleverly the scarf is manœuvred. Two hats are nice for this: a grey one with a red band and a Tyrolian red felt



Bright ideas by



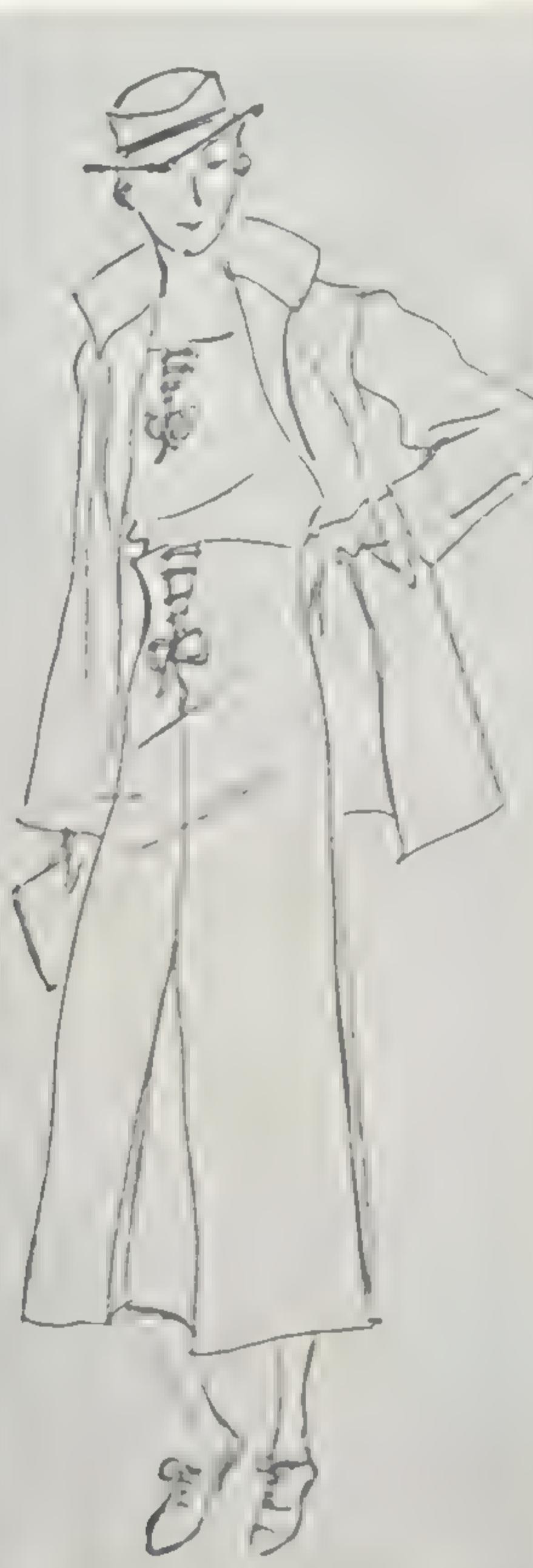
At the right, Baron Hoyningen-Huené displays his customary ingenuity by taking himself inside a gigantic camera shutter and standing his very pour-le-sport ideal outside. Monsieur Edouard Benito (above) betrays a weakness for the fluffy type; "Libis" prefers the aboriginal touch; "Zeilinger" lets whimsy guide his pen; and Monsieur Mourgue indulges in tricks

BARON GEORGE HOYNINGEN-HUENÉ

Vogue artists

SEVERAL times, we have caught our artists making furtive little sketches on the sides of the paper destined for a fashion drawing. On closer inspection, the sketches proved to be a sort of wishfulfilment: wistful conceptions of what they would have liked to draw instead of what they were supposed to draw; women clothed in garments closer to the artist's thwarted ideal. Seeing this, we thought we'd drag their ideas into the light of day; and, as a form of midsummer levity, present them to you. The artists on these four pages range from the fanciful Libiszewski to the suave Ruth Sigrid Grafstrom; the designs from nudity to naïveté.

We were amused to see how true each artist was to type—and how fundamentally conservative. Somehow, we expected dire revelations. But, outside of Horst-Bohrmann's Greek statuette, and Beaton's cardboard ideal, they show little desire to revolutionize the feminine façade.



JEAN PAGÈS



HORST



POLLY TIGHE FRANCIS



BOLIN

Mrs. Francis proves to be as conservative in her designing as in the simple, clear lines of her drawing. So does Monsieur Pagès—which is rather a surprise to any one familiar with his lilting, free sketches. Monsieur Horst-Bohrmann finds that the Greeks had a line for it, and Señor Guillermo Bolin—even upside down—draws a chic design far from the vagary of a temperamental artist



CARL ERICKSON



CECIL BEATON

Cecil Beaton, that versatile young Englishman who photographs, draws, and writes with equal facility, is true to type in his Baroque-Victorian horticultural fantasy; while mysterious femininity captures Carl Erickson, whose brilliant line has captured femininity



WILLAUMEZ



DE LAVERERIE



GEORGES LEPAPE

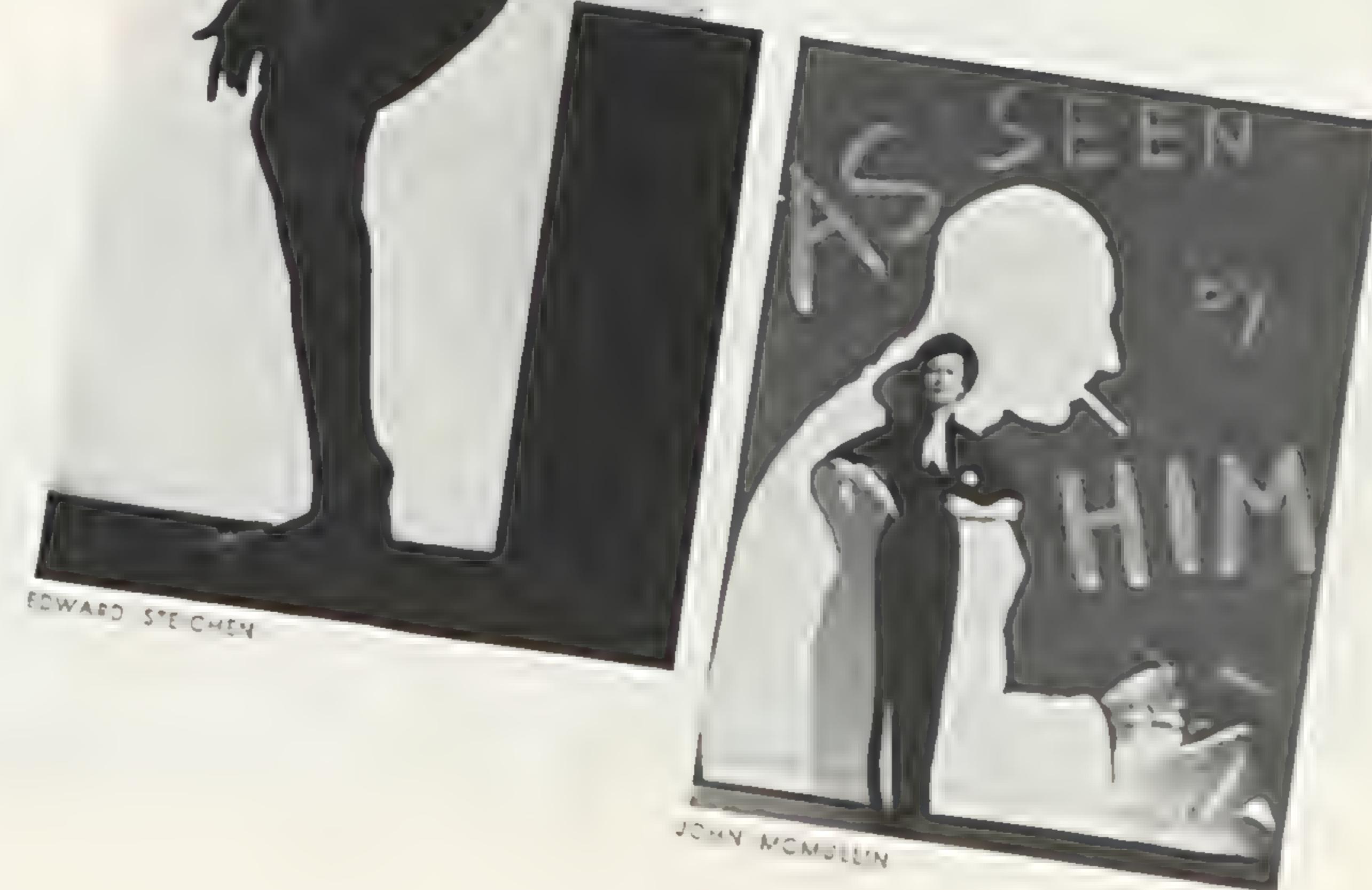
Artist

Georges Lepape and de Lavererie have a quality in common—gaiety. Their drawings are never without a delicate sense of fun; they eliminate unnecessary detail, believing that a minimum of line attains a maximum of effect. Comte René Bouët-Willaumez, whose impressions of his recent visit to New York have adorned these pages, favours classic lines, in the conviction, perhaps, that no one knows better than the Greeks how to glorify the female form



originations

The two heads peering over the trim lady in the white coat are the David twins, Marie-Rose and Marie-Blanche, both famed for their croquis. Lee Creelman Erickson (wife of Carl) goes in for stripes; Miss Grafstrom for pleating. Mr. Woodruff belongs to our American-artist-in-Paris group. As for that shocking spectacle at the right—it is the great Steichen's expression of his ideal in female attire. John McMullin, whose white silhouette offsets his living design, is the talented "Him"



Hard-a-lee

THE small boat rustles through water, her wake foaming, her red keel slanting to the sun. A boy and a girl in white slacks sit hunched on the upturned side, holding on tight. The girl's bright hair is whipping about her face, the boy is grinning with causeless glee. Another youth is at the tiller, the main-sheet in his left hand. Spray slaps them, and short waves chop at the boat's sides. The world is blue and white; half the sky is billowing sail, brilliant with sunlight.

"Hard-a-lee!" The youth pushes the tiller way over. The two on the cockpit-rim duck and scramble frantically to the other side as the boom swings over their heads. The little boat shudders, then shoots off at right angles to its former course, now keeling to port, fleet, assured.

Somehow, the sailing winds can sweep away the most insidious and clinging cobwebs in the world. There is an irresistible and infectious buoyancy about flapping canvas and the glint of sun on polished brass cleets. Something adventurous, too—Man against the Elements, in a small way. No machine to rely on, no sign-post to follow: just your quickness of eye and hand, your nose for weather.

If this rhapsody (based on fact) strikes an echoing chord in your landlubber's breast, you may be spurred into doing something about it. Caught in the tide of our enthusiasm, you might resolve on the spot to go down to the sea in a little boat this summer. So allow us to come down to earth and give you some fatherly advice and general information on the subject.

Contrary to the warnings of the waterfront fellow who so frequently seeks to impress the uninitiated with the hazards of his following, sailing is neither difficult nor dangerous. If you can drive a motor car, you can learn to sail a boat. And sailing, in spite of the salty tradition, is as



THE COLD SPRING HARBOR YACHT CLUB



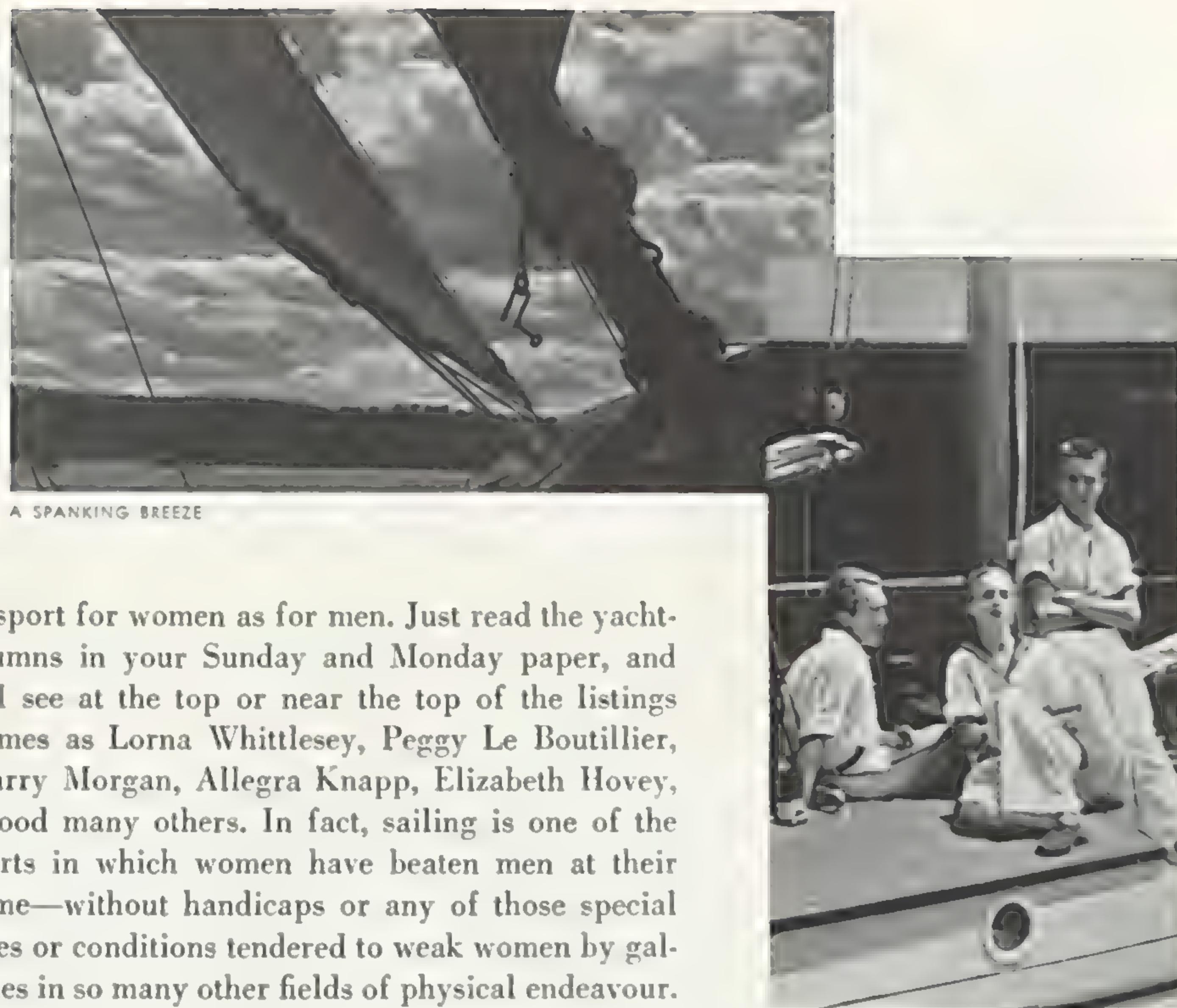
ALL ABOARD FOR THE RACE



PLOTTING THE COURSE



MISS PEGGY LE BOUTILLIER AND MRS. GILBERT COLGATE, JUNIOR



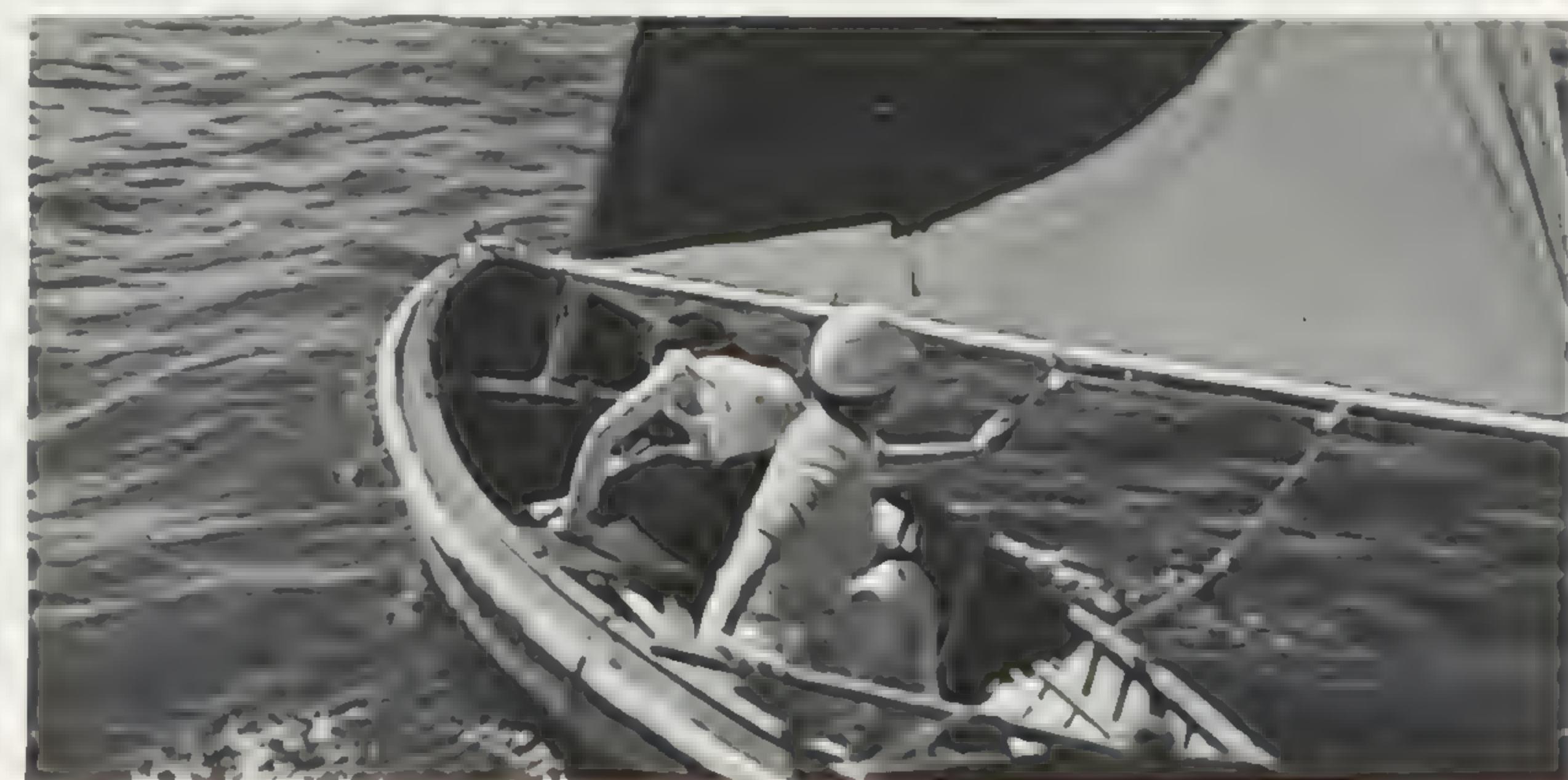
much a sport for women as for men. Just read the yachting columns in your Sunday and Monday paper, and you will see at the top or near the top of the listings such names as Lorna Whittlesey, Peggy Le Boutillier, Mrs. Harry Morgan, Allegra Knapp, Elizabeth Hovey, and a good many others. In fact, sailing is one of the few sports in which women have beaten men at their own game—without handicaps or any of those special privileges or conditions tendered to weak women by gallant males in so many other fields of physical endeavour.



Youthful Lorna Whittlesey, sailing out of Greenwich, has left more men in her wake than, in defense of my kind, I would care to enumerate. Suffice it to say that among their numbers are men who could be ranked among the ten best skippers in the country—seasoned gentlemen-seamen who know the coast from Key West to Nova Scotia.

She has consistently beaten men in everything from eleven-foot sailing dinghies up to, and including, one of the big America's Cup sloops, *Vanitie*, tallest single-masted yacht in the world, which she sailed around two legs of a triangular course and brought across the finish line ahead of Frederick Prince's fast *Weetamoe*. Helen Bedford and her sister, Mrs. Briggs Cunningham, both of Fairfield, Connecticut, have crossed the finish line off Larchmont time and again while far astern and wondering were forgotten men.

And, after all, sailing ships and yachts have always been regarded as feminine. Delicately curved, graceful, and often temperamental, they are (Continued on page 71)





BERGDORF GOODMAN

STEICHEN



PASTELS ARE SMART

• It looks like one of the pure Doric columns on the Temple of Aphæa—that dress on the opposite page, worn by Mrs. William T. Wetmore. Unlike a marble column, however, it is not in classic white—it's in a pale forget-me-not blue shade, for Paris these summer nights is devoted to all the tender pastel colours: forget-me-not blue, bonbon pink, and straw-yellow. This lovely dress is built of chiffon, the sunburst pleats hanging straight from the hips on the skirt and swinging from the shoulders in a fairly long cape, which is tied with a dark blue bow. The jewels worn here and on the opposite page are from Marcus, and Mrs. Wetmore's hair was dressed by Schaeffer

• Go to any brilliant place these nights in Paris—to Les Ambassadeurs, to the Café de Paris, to private parties . . . and every waxed dancing floor is a mist of twirling tulle dresses. Black tulles, white, pink, or lovely straw-yellows like this one above. But so cleverly are these new tulle dresses handled that you never look like an imperial Russian ballet girl. For instance, the body of this dress is slim and moulded down to the knees, where layers and layers of tulle jut out charmingly. A rhinestone buckle glitters at the waist, and the gossamer quality of the whole is accented further by the cape, tied snugly at the throat. The hammock is from Colwell; coiffure by Martin from Vienna

SATIN, DULL or SHINY



LUCILE PARAY (BENDEL) • WORTH (BENDEL)



LANVIN (CHEZ NINON) • WORTH (BONWIT TELLER)

Above, you see smooth shoulders (something you'll see often, this autumn) on "Le Corbeau," which mixes black satin and black wool. The satin forms the front of the bodice, tying high at the throat and twice around the waist

That black satin cape at the upper right keeps the shoulders sleek and smooth on Worth's ensemble, "Pollux." The circular flare of the cape over the arms and the flopping bow at the back of the neck are high lights of the coming mode

Way over at the left, you'll see still more black satin, shiny and supple, making Lucile Paray's "Café de Paris," with pink satin edging the wide draped sash and facing the flares on the flat, Shirred satin ruff—an extra-flattering detail

The slide-away shoulders on "L'Abeille" (left) are something to note. The dress is of dull black wool, with enormous kimono sleeves, and white linen is corded to make the belt, clipped to make a flower, and left flat for the collar



MAINBOCHER (SAKS-FIFTH AVENUE) • SCHIAPARELLI (BENDEL) • MAINBOCHER

SATIN, SLEEK and SMOOTH

Mainbocher's "289" is dull and shiny, for it's made of black satin faille, with a cape-effect twisted and folded so that the dull side is part of the design. Don't miss the flat shoulders, tiny train, and absurd muff of white leather roses.

Dull satin, this time in one of Schiaparelli's new colours, pansy-blue, all quilted from top to toe in spiral tucks. It is "116," and it's topped by a white quilted cape edged with a row of embroidered white flowers on a blue band.

Still another example of the grace of dull and shiny black satin—Mainbocher's "333," with a great scarf parting from two points on the bodice front, draping over the arms like wing sleeves, and tying in back, where the fulness is concentrated.



BERGDORF GOODMAN

STEICHEN

ERMINE CAPES SWING IN

• If you want to do the dramatic thing—sling a cape over your shoulders at night. A dazzling ermine one—that stops at your elbows, or at your hips—like this square-shouldered one tied with a satin bow, or at your knees—like a Spanish grandee's cape. It can be plain or swamped with fox or sable. Or it can be of white shaved lamb, mink, sable, chinchilla, black baby lamb, or mole—the latter two being nice to wear at cocktail time. Cartier's sapphire bracelet and ring; Charles Bock's coiffure

On the opposite page is a royal alliance of silver fox and black caracal—in an afternoon coat that proves all black can be as young as young. Fasten your eyes especially on that chesty collar; on the elbow fulness of the sleeves; on that big flat muff of silver fox; on that black velvet coachman's hat with its rust ostrich cockade, from John Frederics; on that all-black satin dress Mrs. William Wetmore wears; and on those jewels—Cartier's necklace and bracelet of emeralds and diamond ring

CLUES FOR FUR HUNTERS

PROBABLY not since the days of Daniel Boone has there been a more propitious time than this August to buy superb furs. You don't have to be one of the brain trust to know that a rising market is just around the corner, so don't do much stalling. Herewith are a few clues to guide you on your search.

- The smart pelts. Mink—first of all. And close on its heels: baby lamb, broadtail, caracal, Persian lamb, and Alaska sealskin. Take them in black if you like, but the deep browns are much newer.
- Although Paris will stick to black, brown, and beige furs—America is going in for grey. And something exciting is the new eel-grey caracal—a warm purplish-grey shade achievable only in superfine skins. Even among the less expensive furs, you won't see that old, cold, steely grey shade. Grey kidskin, Persian lamb, and squirrel have at last become very warm in colour.
- Other good furs for general wear: summer ermine (you can wear it anywhere), nutria, beaver, muskrat (it's so dark now it looks almost like mink), Perwitsky, Manchurian ermine, and the sporty leopard.
- The chief coat silhouettes are three: (1) the swagger-length coat with a slight flare; (2) the full-length coat that hangs perfectly straight and boxy; (3) the classic fitted full-length coat.
- Beware of distorted shoulders and sleeves. Get a squarish look on your shoulders through yokes and a horizontal handling of skins. And get fullness in sleeves at or below the elbow.
- The newest collars give you a chesty look. Instead of opening down to the waist as shawl collars once did, they close a little below the chest. They may be of sable, mink, or silver fox—and once in a while, a silver fox one will twist back around the waist. Some coats have Persian lamb yokes and revers, while others rely upon neat Ascots and scarfs of self fur; and still others go completely collarless.
- Capes. Nothing is better to start autumn than a short cape of mink, silver fox, or (Continued on page 66)



STEICHEN

B. WEINSTEIN

LONG ISLAND FLOWER SHOW



PAUSE FOR REST AND CHATTER



MRS. HAROLD IRVING PRATT



MRS. RICHARD S. EMMET



MRS. HENRY R. HOYT (IN COSTUME) TALKING TO MRS. MARSHALL CLARK

THE Flower Show at the Harold Irving Pratt Estate at Glen Cove was not only a delight to the layman's eye, but a really historic event; first, because it was the first big outdoor show ever held; second, because the leading Long Island Garden clubs laid aside all rivalry and worked together; and last, because it was probably the first large show to be planned and executed as an artistic whole.

Mrs. Marshall Clark was the leading spirit of the staging committee, and, at her suggestion, Mrs. Pratt had the barns on the estate whitewashed to serve as simple backgrounds, painted broad stripes on the wooden awnings over the booths, and—with the aid of gaudy umbrellas, painted booths, and débutantes in bright peasant dresses—transformed the enormous Oval into a French flower market, charmingly gay.

The show had perfect harmony in colour and pattern and must have instilled in many the longing to repeat the scheme, in some form or other. In any case, it showed up the chaos of most heterogeneous flower shows, and proved how well the commercial angle could be disguised. (Only the tiniest tags proclaimed the sources of the exhibit.)

Thousands of people strolled along the box-bordered pathways, dodged the push-carts, and peered at the fifteen-hundred exhibits on tiered tables against rare shrubs.

RENIE LORSE



ROSE DESCAT (DOBBS)

HOYNGEN-HUENE, PARIS

Four pinches of felt and a dash of satin, mixed with one of the new wider brims for autumn and dipped in brown or any other practical dark colour—this is the recipe for the new brigand hat. It turns up slightly in back and down in front, for protection against sun or rain, and it's worn by Miss Agnetta Fischer here with a brown, beige, and white tweed ensemble and a yellow jersey blouse, from Creed, the English tailors

THE BRIGAND HAT

OPERA IN THE ROCKIES



NATALIE HALL AS THE MERRY WIDOW OF CENTRAL CITY



INSIDE THE RESURRECTED THEATRE

HERE is a ghost-city forty miles from Denver and some eight thousand feet up in the stony heart of mountains. On the sides of steep slag slopes, roofless shanties stand, blind to the sun; and a large deserted convent. Abandoned streets are lined by dilapidated buildings. Where twenty thousand people once lived and bustled and caroused, three hundred now exist, like shadows. But in the midst of this stands a fine opera house. And that, after years of darkness, is alive again. Music will burst forth and lights will stream, and its old hickory seats will be crowded with people.

This summer, from August 4 to 18, "The Merry Widow" will be playing at Central City. Natalie Hall and Gladys Swarthout and Richard Bonelli will act and sing. Robert Edmond Jones will direct. Macklin Marrow will lead the orchestra. All the trappings will be there—swirling skirts, preposterous frou-frou hats, Mae West bosoms, wine, music, and laughter. Glamour will be the order of the day—the heart-warming, nostalgic glamour that the theatre at its best used to give, and now so seldom achieves.

It is a strange story. Central City was born in the summer of '59, when fifty thousand men stamped the Colorado Rockies for gold. There, remote and almost inaccessible, Central City grew and prospered and became the whole life of the region, long before Denver, forty miles away, attained to any importance. Banks, stores, and bars flourished—and, wonderful to relate, a full-fledged theatre. The miners, it seemed, doted



LAURA GILPIN

BACKGROUND FOR OPERA

on the drama, and through many seasons the Montana Theatre (as it was called) played to the whole little kingdom of mining towns.

In '74, Central City burned. While they were building it up again, the lusty miners turned to music and erected, by public subscription, a Grand Opera House, with stone walls four feet thick, fine frescoes, and a stage deeper than most New York stages. On the opening night in 1878, miners and families from the neighbouring towns came over the steep mountains to see it, and special trains chugged from Denver with the Denver elite. The *Central City Register Call* reported the occasion with touching detail: "Among those noted by the inquiring reporter were Mrs. J. O. Raynolds in a black silk and velvet dress, princess style and pink hair ornaments, Mrs. J. P. Sears, lavender silk, princess en train, white opera cloak and blue flowers, Miss May Putnam, black grenadine and silk bows, and Miss Lulu Wood, in a green dress with pink silk garniture."

The productions at the Opera House were as varied as they were transient. In one period of nine months, as many as twenty-seven professional attractions were billed, ranging from a very ornate and solemn "Hamlet" to "A Trip Across the Ocean (A Show A Lady Can Enjoy)"; and including such dramatic tidbits as "The Hottest Coon In Dixie" and "Where's Matilda?" starring Miss Clara Thropp.

But Central City had reached its zenith with the opening of the new theatre. From that time on, it waned steadily, losing its population and its commerce to other and more prosperous mining camps. It became a deserted city of memories. Only the Opera House (Continued on page 67)



GLADYS SWARTHOUT, IN LEHAR'S OPERETTA



STEICHEN

HAT AND PEGGY MORRIS COAT FROM RUSSEKS

A COAT FOR HARD WEAR

Big, bulky, warm as a Russian's *shuba*—a coat to plough through snow-drifts in, to sit through chilly November football games in, to sling over your deck chair—in short, for hard, hard wear. Nutria is the fur, and the lining and scarf are of beige tweed-like wool. Rose Descat's hat is of rust suède

A Portfolio of Practicalities

GATHERED together here are a few neat ideas for bridging this difficult in-between season—ideas not only for your clothes, but for your house, as well.

• If your terrace umbrella is shot to pieces by now, buy one of those gigantic Chinese paper umbrellas down in Chinatown and see how decorative it will be the rest of the summer.

• If you've worn your organdie evening jacket until you and your friends are mortally sick of it—Paris offers this substitute. Take a length of gay velvet, say a yard and a half long, and drape it across your chest like a scarf-cape, with the ends falling down in back. Madame Lelong has worn a different coloured one each night lately with white dresses and looked too, too lovely.

• By the way, did you know that you can get very amusing white rope espadrilles—genuine Spanish—at a funny Spanish delicatessen shop on Fourteenth Street near Eighth Avenue, for less than a dollar?

• Now, if you'll shift your eyes to the third and fifth photographs here, you'll see two good fur tricks. The first is a collar of white lamb cut like a coat-hanger and superb for metamorphosing an old wool dress. The other consists of strips of fox gathered on a satin drawstring—nice for using cut-up fox.

• When dozens of unexpected guests descend on you some week-end—much to your financial disturbance—you can feed them smartly and economically this way: an enormous hot dish of Farfallini; a vast bowl of perfect salad, and coffee. The pièce de résistance is the Farfallini, which is really butterfly spaghetti, cooked with a sauce of ham, carrot, celery, tomatoes, stock, onion, butter, bayleaf, thyme, cloves, peppercorns, vinegar, Chablis, Espagnol sauce, sugar, and lemon.

• An unbeatable way to autumn-ize your summer print is to add one of those flyaway velvet hats or berets that are in the shops now. Some are made of that smart stretchy Lastex.

• Or, if you want to resurrect a black crêpe or wool dress of yesteryear, add one of those little sets of black satin hat, satin gloves, and satin bag. Black satin gloves worn with your white evening dress are exciting for a change, too.

• Lastly, if your bathing-suit gives out about now—why not finish the season in a silly, inexpensive gingham one?

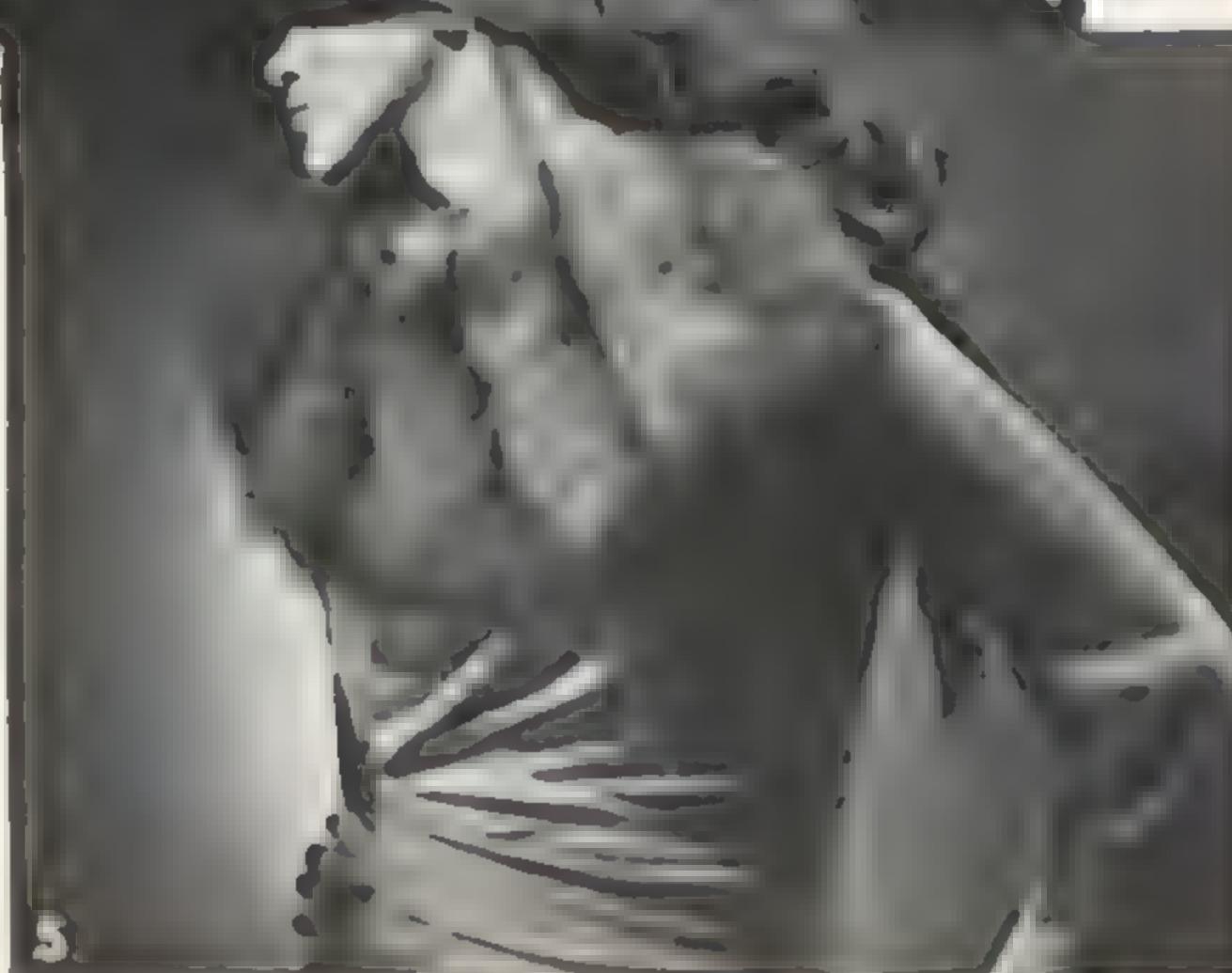
1. Loops like a fluted shell emerge from the back of Augustabernard's white satin jacket, "200," to form short full sleeves; Bergdorf Goodman

2. Here is the chic gathered neck-line, on Maggy Rouff's beige artificial silk dress, "Alezan." The ribbon is black

3. Lanvin puts this lamb coat-hanger collar on a black wool dress, "Claude"

4. The way this scarf twists and turns on Maggy Rouff's grey wool dress, "Un Nuage," is new

5. Molyneux even gathers fur on a satin drawstring—as in this capelet using strips of blue fox



HOIR RUEIN-MENE, PARIS

BREAKFAST-COUNTRY STYLE



A SUMMER morning, a country house; an early cup of tea, English style, to begin the waking process and to placate a little those of a confirmed breakfast-in-bed habit, and a glimpse of a table being laid on a shaded terrace. It would be Sunday, probably, and the peak of a week-end. Diversions of Friday and Saturday to be considered, with or without pleasure, and those of the ensuing twenty-four hours to be contemplated. It is a peaceful hour, perhaps the only one in view, what with the variety of amusements one is always offered in the country. Make the most of it, for breakfast will end it all.

Breakfast it is, and breakfast it may well be considering the imminent exercise. Now, perhaps at eleven or half-past, the early tea or coffee having had its brief hour, a hint of lunch in the menu is more than welcome. More or less assembled at the table, after scattered "Good-mornings," we embark, each to his own taste, upon the assembling of a perfect breakfast. Variety there may be, but not too great. The resemblance to a cafeteria must be avoided. Orange- and tomato-juice, raspberries or strawberries in a great silver bowl, iced or not (since there are those who believe that fruit too chilled loses much of its flavour); great jugs of cream and shakers of soft sugar.

Coffee, black or *au lait*, and tea for the few who prefer it, although be warned that their number is slowly increasing. Toasted white, whole-wheat, or gluten breads vie with hot rolls and muffins. Marmalade and any of the not-too-prevalent jams—black currant and Damson plum are a pleasant change from the inevitable strawberry, particularly when fresh strawberries are a part of the menu. Hot dishes—and there are innumerable changes from the standard bacon and eggs. The variety need not be great at any particular breakfast; two will be enough, if they are sufficiently unusual. One hot fish dish for those of delicate tastes will balance the heartiness of a kidney sauté. The very British kipper reappears frequently these days. It is a delicious and adaptable dish and is to be had in New York at Fortnum and Mason.

Try the freshness of watercress to be eaten with ham or omelet, a country custom too long forgotten. In the Middle States, grilled whitefish is to be had, served always with crisp rashers of bacon, a really special breakfast dish. Small golden codfish-cakes are universal and deservedly so, while kedgeree, with its blended salmon, egg-

Enlivened by the hostess

yolks, and rice, is worthy of revival. In a Long Island house noted for its breakfast-lunches, there is always the same choice of dishes, each of its own superlative flavour, including a concoction of minced clams moistened with a little cream, and a "Tarte au Jambon," an amazing Alsatian dish which may be described briefly as a bacon-and-custard pie. Unbelievably rich, its delicate morsels demand again an accompaniment of watercress.

The usual chicken-livers and sausages should not be neglected. In small quantities, they will not be too hearty even in hot weather. Infinitely more appetizing than those of the usual size are the small cocktail sausages served with their crisp brown cheerfully relieved by scarlet radishes. Scrambled eggs of a special sort cooked in a double-boiler are happily accompanied by thin slices of fried green tomato. For the well-beloved ham and eggs, a ham-steak soaked overnight in milk and broiled will be found far better than the usual thin and leathery slices.

The service for this gala breakfast must follow the mood of the morning. A cloth of sheer coarse linen edged with linen fringe will complement the gaiety of patterned china and serve as a proper background for the service-dishes of Sheffield plate and silver. Toast-racks will have their alcohol-lamps, so that even the stragglers may find reasonably crisp toast, and a capacious hot-plate will avert the tragedy of cooling coffee. You will see them all in the pastoral breakfast scene on the opposite page. Table silver of the simple "Covington" pattern of Gorham and Company, and the sugar-shaker and bowl illustrated (all of which come from Black, Starr and Frost-Gorham) are perfectly in the spirit of this casual, yet well-ordered meal.





All the rustic gaiety of a summer morning is embodied in this breakfast table set on a cool terrace. The fringed cloth of sheer linen from Mosse complements the brightness of patterned faience, from Ruby Ross Wood, Inc. Geraniums in a silver bowl make a brilliant note echoed by the gleam of Sheffield service-dishes and the Gorham and Company "Covington" silver from Black, Starr and Frost-Gorham. Copies of Waterford goblets from Wanamaker

Summer setting for six

Shop-hound

Tips on the shop market

SCOOP: Shop-Hound has it from her under-cover men that the French are madly importing Alaska sealskin for the autumn Collections. Meanwhile, some of the brighter people in New York have the situation under control, and you'll see a lot of it early, on the smartest people. Alaska sealskin has gone youthful, so you needn't try to resurrect your grandmother's sealskin sacque. It's a pleasant shock to see, for instance, a brown sealskin swagger coat complete with Vionnet "draw-string" neck-line and pulled-through scarf. This one is at Saks-Fifth Avenue now, and don't say no one told you, when fur prices start rising. Watch for what is called logwood-brown in sealskin—a handsome cinnamon, and somehow very rare and new looking.

• You may not have known it, but very probably, among some of the most prized dresses you've owned in your life, there have been one or two designed by Charles Armour. For years, this young American has been one of the prominent figures in the wholesale world—his clothes being worn by more of our Best People and leading theatrical lights than you could shake a stick at. But, heretofore, you never had a chance to go to him and let him dress you directly—so now he is opening a retail salon up on East Fifty-Third Street (though he will still continue his wholesale activities, as well). It couldn't be a better idea. For Mr. Armour is a very gay and imaginative young man. He loves making clothes. And he likes people. And, like all creative talents, he does his best work when he gets personal inspiration. His new salon is high up on the seventeenth floor, and, although it was still in the clutches of workmen when I stopped in, Mr. Armour vividly described how it would look. All glass panels there—he pointed out. All mirror panels here. Soft, subtle, modern *décor* with a hint of Chinese influence. It sounded lovely—and it will be ready at the time you read these lines.

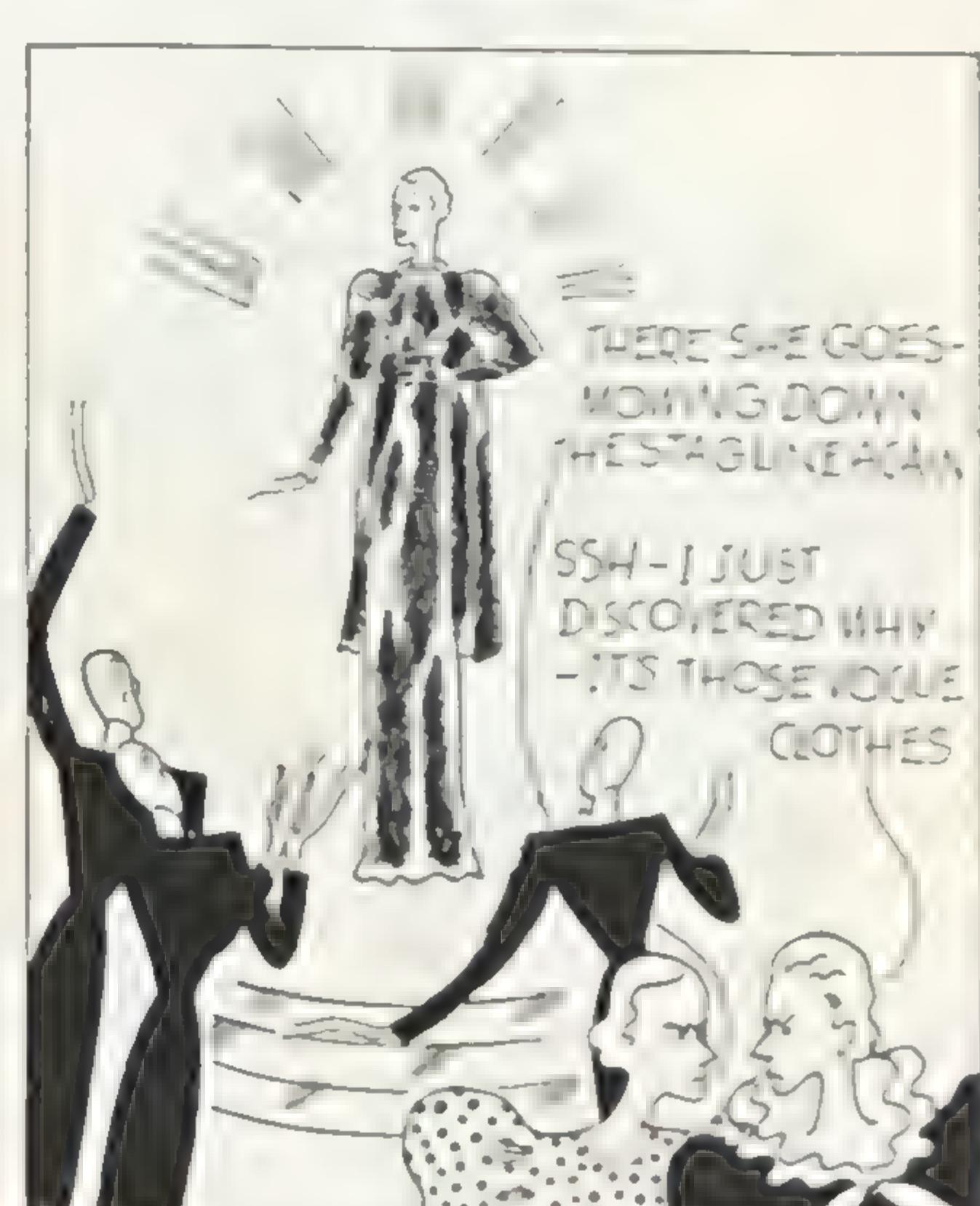
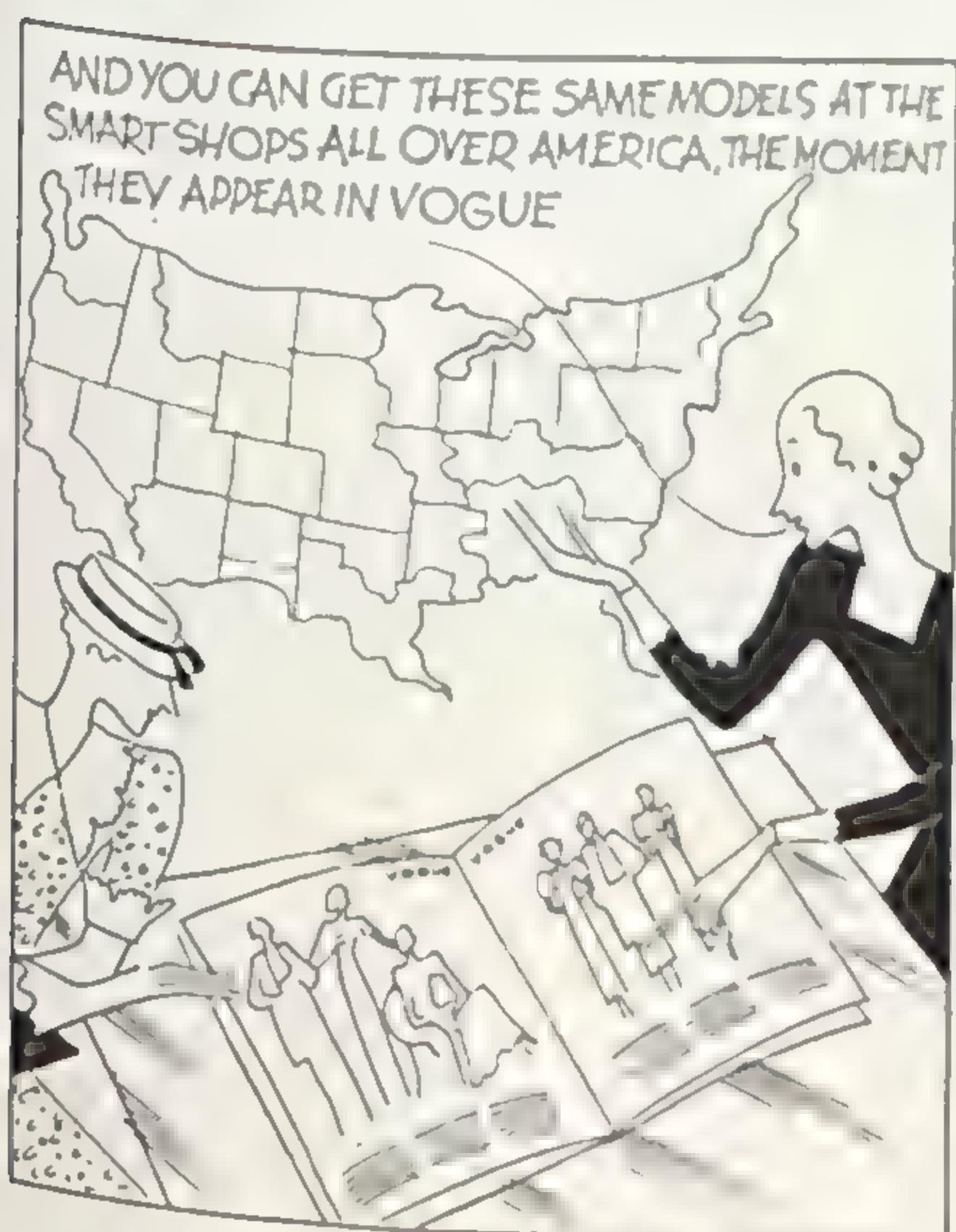
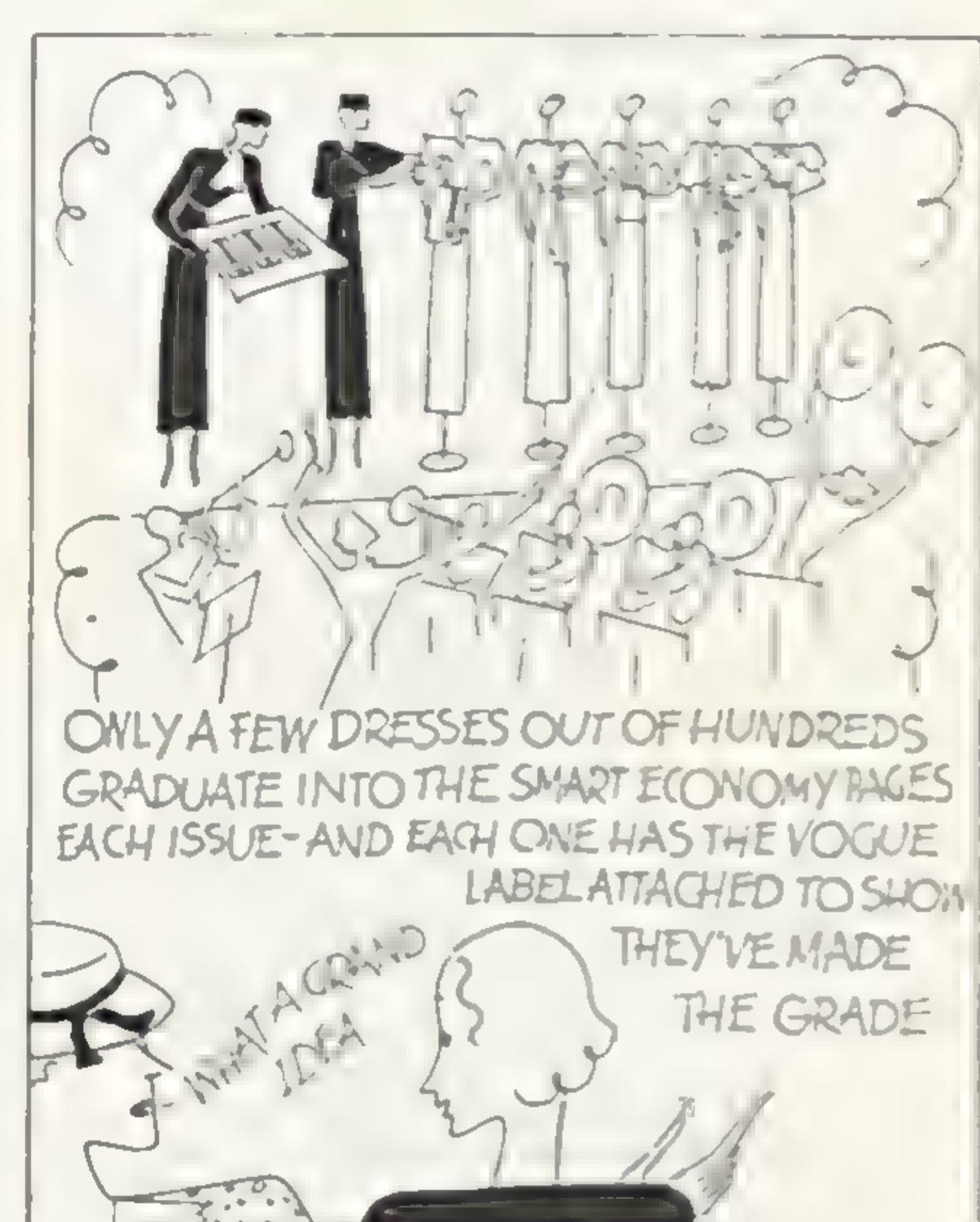
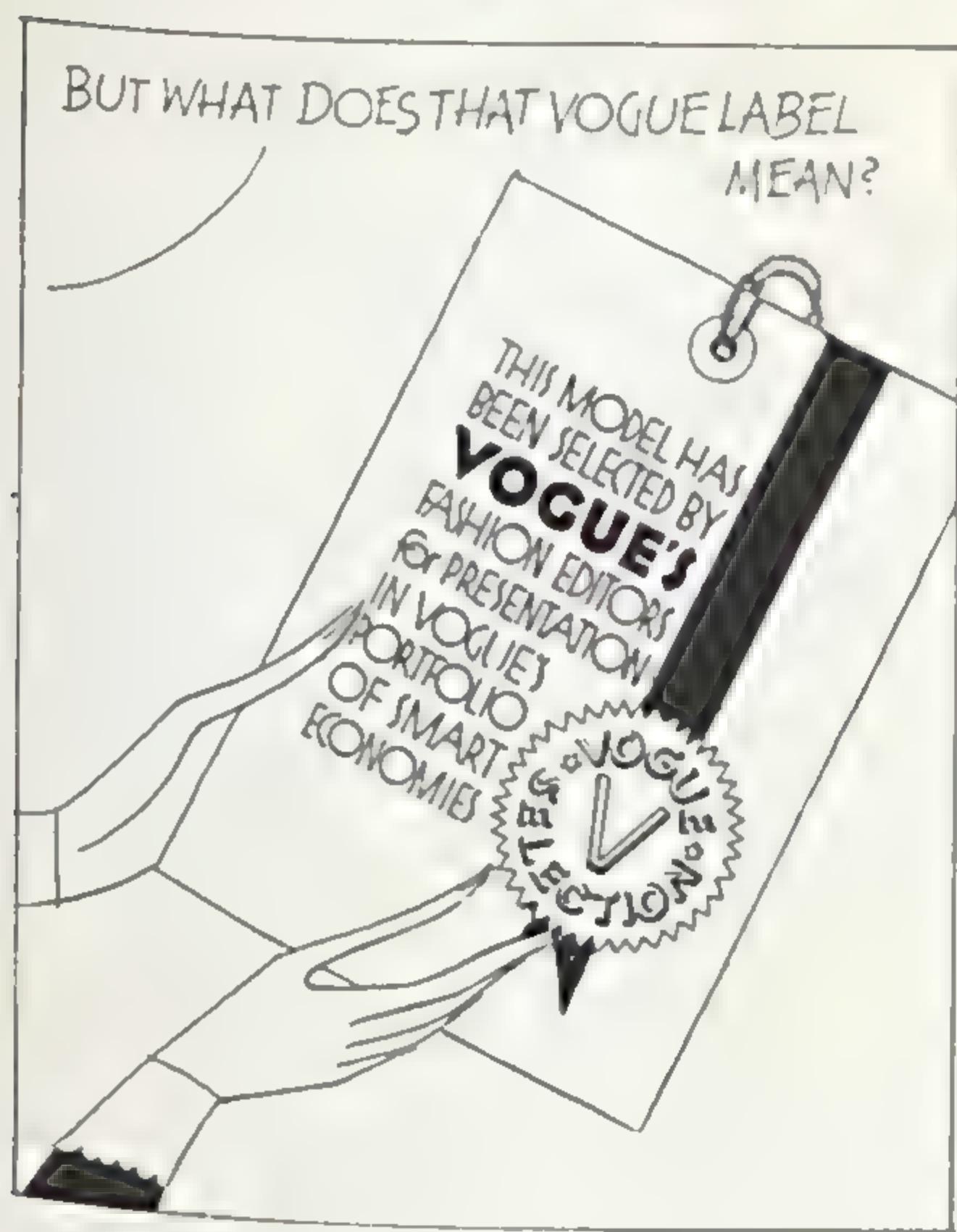
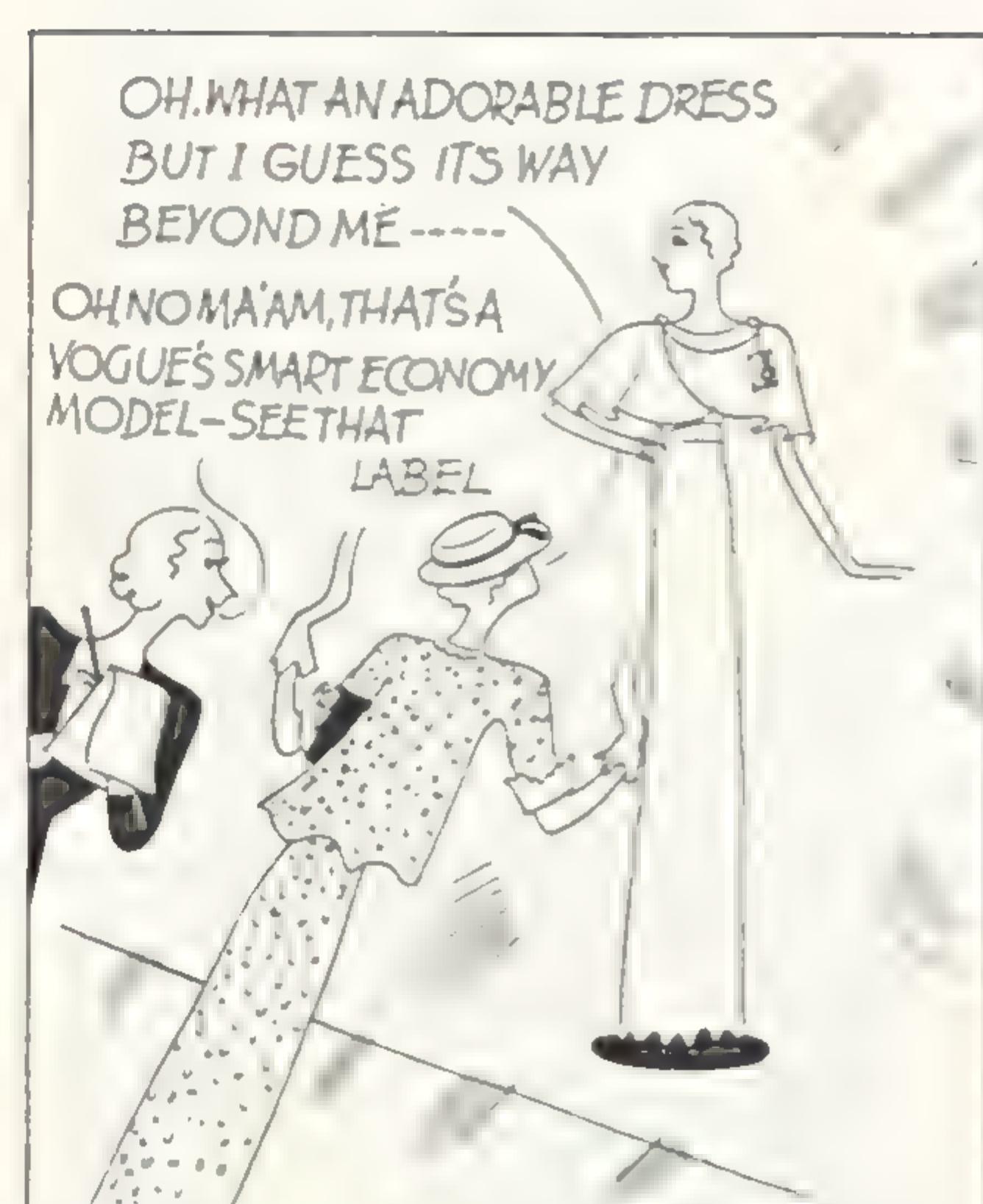
• The other day at Jay-Thorpe's, Shop-Hound discovered her likeness on the sports bracelet (left), made of a silver metal that does not blacken your arm, with a Scottie of stalwart enamel that won't chip. About \$7.

Vogue's Shop-Hound never rests from nosing about in the shops of New York. She will give advice to anybody who writes to her care of Vogue, 420 Lexington Avenue, New York City. (Please enclose a stamp with your letter)

• As ye spin, so shall ye reap a good figure. At any rate, that seems to be the way colonial dames felt about the spinning-wheel. They used to walk twenty miles a day, back and forth across the room, pulling wool into strips to spin—and they all had wasp waists. And now, spinning-wheels have been revived. A gentleman has designed one, which combines all the virtues of the old-timers, costs about \$10 at Altman's, and is decorative, as well. It's especially invaluable for amusing any one who is house bound. It's not necessary to do all that walking, however, to get the wool in shape, since wool can be bought in pound packages, all prepared. It's great fun threading the spindle, splicing the strips of wool together, turning the wheel like mad, and seeing quantities of neatly spun wool rolled up on the wheel.

• Do you know anything about Amboyna wood? It comes from the East Indies, and Cartier has a handsome cigarette container made of it. The base of the container is about ten inches long, on each side is an ash-tray, while in the centre is a box with glass on two sides, so that you can see what make of cigarette is offered you. At the pressure of a gadget, the cigarette rolls out and is caught on one side of the box by two ivory elephants and on the other by two ivory maidens. It sounds a trifle complicated, but it's not—and it's charmingly decorative. Playing-cards at Cartier's are luxurious, not from a standpoint of price (because they aren't costly), but from a standpoint of feel. And they keep their youth indefinitely. This same elegant establishment has a chaste little gold bracelet with seven small gold disks on which the word Dearest may be spelled. (There is always a healthy strain of sentimentality in even the most debunking debunker.) Tortoise-shell spectacles that fold up into less than nothing are a help to the crowded handbag, and these, too, may be had here. And for the charm lover, Cartier is showing a tiny gold Yo Yo. You know—Yo Yo is that game that (Continued on page 68)





The magic Label

on *Vogue's* smart economies

**How to purchase
school or college
smart economies**

No matter where you live, it is possible to obtain the models shown on these two pages in your own town or shopping centre. In addition to the New York shops offering them, you'll find on page 69 a list of out-of-town shops where they may be purchased. If you have difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we will be glad to send you an address in a town conveniently near you. Please state which of the models interests you, giving the date of the issue in which it is shown, and enclose a stamped, addressed envelope



SAKS FIFTH AVENUE

SELECTED BECAUSE—It's a smart college or street costume with or without the crisp polka-dotted taffeta bow-scarf (sketched without scarf, at left); it's of chiffon wool; the lines are both new and wearable: \$39.75



BEST

SELECTED BECAUSE—The fabric is Forstmann's new waffle-weave wool crépe; the trimming is a flattering bow of striped tie-silk; the buttons are wood and metal; it's perfect for classroom or shopping: \$19.75



JAY-THORPE



LORD AND TAYLOR



ALTMAN

Vogue's Smart Economies

SELECTED BECAUSE—It's an ideal dress to start off the autumn semester; it's made of cord knit wool; tiny cartridge pleats give it broad shoulders; the neck-line is adjustable; leather belt and buttons; \$17.75

SELECTED BECAUSE—The shirred white Lastex collar and cuffs make it easy to put on and take off; it has the chic simplicity liked by college girls and business women; it's of Onondaga's silk crêpe faille; \$19.75

SELECTED BECAUSE—This is one of those easy-to-wear, wrapped coat-dresses for general wear or for college; the shoulders have Schiaparelli's new points; the satin gilet is detachable. Of silk crêpe faille; \$29.75

FOOTNOTES for AUTUMN



MORE than ever, the shoe gospel of this year is "Match your costume"—in fabric, as well as in colour. Suede shoes with suede woollens; woollen and leather shoes with woollen coats and suits. And, since colours in clothes are strange and unhackneyed this autumn, concentrating on the deep, dark tones, street shoes in the sombre greens and reds of the costumes are logically chic. Taupe, a great autumn colour, can be matched by beautiful taupe suede shoes, combined with black or brown leathers; and the new greyish-purples and red-browns are neatly set off by the deepest, darkest brown. Brown is the obviously perfect complement for the yellow-greens, too, and, in Paris, it is the frequent choice with many of the new greys.

As for cut—there is a definite trend towards a higher line. Three-eyelet or four-eyelet Oxfords will be worn, or step-in pumps camouflaged into height by flat leather buckles, high tongues, spat effects, or tiny fringed moc-casin touches. In sports shoes, a schoolgirl effect is best, with heels flatter than ever.

But for your earliest purchase—before winter clothes are much in evidence—you can't make a better choice than a pump—all of suede, to go with the velvety duvetine look of your "best" coat, or of two contrasting leathers, to wear with your more casual clothes. Suede and calfskin, suede and alligator, and suede and patent leather are all good choices for early autumn wear too.

The panel above shows three smart examples of the pump. Topping the trio is an autumn indispensable—a simple pump of brown suede and calfskin, with a small perforated motif, from I. Miller. Below it is a tailored leather pump, also perforated, with the tiniest of buckles—from the Vanity Boot Shop. And third in line is a pleasant mixture of alligator and suede—made by Sommers and excellent for street wear.

Turning to the right, we see six shoes with the new higher cut. The one at the top of the first panel is a three-eyelet Oxford combining dark blue Forstmann woollen and calfskin, from Delman. Next, a Foot Saver Shoe, "Nautilus," of suede and calfskin; Best. Third is a Walk-Over Vanitie Oxford with bands across the instep.

The third panel, farthest right, is topped by a very new example of that extra-smart combination—patent leather and suede, in a tailored perforated shoe from Grossman. The shoe below it is I. Miller's adaptation of the popular ghillie for town wear, of brown suede with a leather heel. And below that is a Colonial step-in pump with a new trimming—a round stitched disk of leather with laces tied in a bow in the centre. This is made of a new grained kid with a slightly crinkled surface that looks very refreshing, and you can get it from I. Miller.



ANTON BRUEHL

Silhouette Expert at BONWIT TELLER says "Use IVORY FLAKES"



Here we are in the Corset Shop of Bonwit Teller, New York, with the department head. She says, "Ivory Flakes is the soap we advise." Yes, it keeps silk and elastic strong because Ivory's purity won't dry out even a baby's skin!

♦ ♦ ♦

To fashionable Bonwit Teller's comes every kind of figure—even slim ones! And the head of the famous Corset Shop says, "Whether a customer buys a foundation that costs \$5.95 or \$225, we say, 'Wash it often with Ivory Flakes. We've found that a stronger soap is actually almost as ruinous to elastic and silk as perspiration itself.' 'Frequent tubbing with Ivory Flakes makes foundations keep their snug fit and last much longer,' she adds.

"If women once realized this, I'm sure they'd never be careless."

Try Bonwit Teller's tested method: *Lukewarm* water—very important. Ivory Flakes—*most important*, because they are made from pure Ivory Soap. See how quickly these *curly* flakes go into rich Ivory suds (no flat flakes to stick to the fabric and cause soap spots!). Squeeze Ivory suds through garment. Use soft brush on soiled edges. Rinse in several lukewarm waters. Squeeze. Wrap in Turkish towel. Squeeze again. Hang away from heat (not on radiator, please!). Before garment dries completely, limber it with hands.

You get bigger boxes and *more* Ivory Flakes for your money than of any other fine fabrics soap.

CURLY, INSTANT-DISSOLVING · 99^{1/2}% PURE





**A line-up for your
autumn wardrobe**

- ENSEMBLE No. 6410—A good autumn costume is this "Easy-to-Make" jacket and princesse frock, of sheer woollen from Forstmann. Designed for sizes 32 to 42
- FROCK No. 6404—This frock of Acele rib crêpe from Schwarzenbach, Huber is cut to give slenderness. Designed for sizes 32 to 46
- ENSEMBLE No. 6400—Autumn triumph—a one-piece dress and cape-jacket of sheer wool from Forstmann. Designed for sizes 32 to 40
- COAT-FROCK S-3648—Make this of Cheney's wool-like silk, "Chexeter," and wear it all autumn long. Designed for sizes 14 to 20; 32 to 38

**DESIGNS FOR
PRACTICAL
DRESSMAKING**

- EVENING FROCK No. 6408—It's an "Easy-to-Make"—and an easy-to-wear—gown, of Skinner's satin. There's a cowl neck-line in back. Designed for sizes 32 to 42
- FROCK No. 6407—The separate, cape-sleeved overblouse that forms a crisscross girdle makes this a double-duty costume. It's of crêpe-back Seraceta satin from Duplan. Designed for sizes 32 to 42
- AFTERNOON ENSEMBLE No. 6403 With or without the little jacket, this new ensemble (shown in two views) is charming. It's made of "Dalda" satin from Foreman Silks. Designed for sizes 32 to 42



BACK VIEWS ARE SHOWN ON PAGE 65

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 72



*I guess I'll
have to give
up cigarettes.
They discolor
my teeth so
badly,*

*Don't be silly.
I'll show you
a safe and
simple way to
remove those
stains.*

*Look at this
handker-
chief. Spot-
less white!
Now see what
happens
when I blow
smoke
through it.*

An ugly
brown stain,
Just like to-
bacco leaves
on your teeth.
Watch me get
rid of it.

First a little
BOST Tooth
Paste on the
spot. Then I
brush gently
like this.

*Look the stain
is gone! Not
a trace of dis-
coloration.*

Take my advice, dear, and use **BOST** Tooth Paste. It's the **ONLY** dentifrice designed especially to remove the "Smoke Screen" from your teeth!

DENTAL SCIENCE finds new way to fight unsightly *SMOKE SCREEN*

Marvelous new tooth paste
dissolves stubborn Tobacco
Stains . . . *swiftly . . . safely!*

That ugly, yellow discoloration on your teeth. *What is it?* . . . If you should ask your dentist he would most likely refer to it as "Smoke Screen"—a chemical deposit which settles on teeth as a direct result of smoking. This stain is not actually harmful, but it does rob your teeth of their natural whiteness and sparkle.

How to get rid of it? . . . Ordinary cleansing agents haven't the slightest effect upon Smoke Screen. But BOST Tooth Paste, by means of a bland and harmless oil, quickly dissolves the stubborn stains and makes it easy for your tooth brush to remove them.

Enjoy the clean, refreshing flavor of BOST, with the comforting knowledge that it is totally free from acid, bleach, grit or other harsh abrasives. BOST sweetens the mouth, firms the gums and leaves your teeth immaculately white.

Begin the use of BOST Tooth Paste today and see your dentist twice a year. At leading drug counters, everywhere. Or in liberal trial tubes at your nearest chain store. If your dealer is out of stock, mail coupon below.

**MAIL COUPON FOR
TRIAL TUBE**



POST-TOOTH-PASTE CORR. PAGE II

BOSTON TOOTH PASTE CORP., Dept. V.
2 East 48th Street, New York, N. Y.

9 East 40th Street, New York City
I enclose 10c to cover handling and mailing. Please send me a two-weeks' supply



A GRAND time of life—forty! Professor Pitkin's book says life begins at that magnificent age. [Doubly magnificent, may we add, for those who keep the secret to themselves.]

No tell-tale gray hairs, mind! They have a way of spoiling all the fun. And there's no need to stand for them today. Inecto Rapid Notox recolors gray hair so beautifully, so naturally that even a mother-in-law remains sublimely unsuspecting.

You see, Notox is a new, scientific way. It doesn't paint the outside of your hair as old-fashioned methods do [that's what gives hair that dull artificial look.] Instead Notox colors the hair inside the shaft—just where nature does. It leaves your hair enchantingly shiny—enticingly soft to the touch. What's more, Notox *keeps* its natural, even shade as perfectly as natural color. Sun it, wash it, wave it all you like!

REMEMBER, Notox matches even the most difficult shades of hair, from palest gold to deepest black. So don't lose a single precious day. Hurry to your hairdresser—and insist on Inecto Rapid Notox. Resist a substitute. No product like Notox exists . . . Buy Notox, if you prefer, at any smart shop.

• • • *SEND for free copy of that fascinating booklet, "HEARTBREAK AGE." Learn how to avoid that most unfascinating time. We will give you, too, the address of a convenient shop featuring Notox. Write Sales Affiliates, Dept. 59, Inecto, Inc., 35 West 46th Street, New York.*

Inecto Rapid NOTOX
Colors hair inside where nature does



MARTINUS ANDERSEN

Here you see the new Fortnum, Mason perfume, "Le Matin," a scent which justifies its name by being clear and refreshing. It is a bouquet blend, but an unusual and distinctive one, put up in smart, square-topped crystal bottles.

ON HER DRESSING-TABLE

LIKE the answer to a prayer are the new Glazo nail polishes, for they have everything you have been hoping to find in a polish, and more besides. In the first place, the package has a colour chart on the side that eliminates the guesswork in choosing a shade from the half-dozen excellent ones represented. Then, the accompanying polish remover comes in a bottle large enough to last as long as the polish does, and (even more important to the nails) it is very gentle in action. The polishes themselves give that lacquer-like, highly lustrous finish you like your nails to have and range in shades from a delicate natural to a mandarinred. But greatest of all virtues is the fact that these polishes wear appreciably longer than you have been accustomed to expect and remain true in tone to the very end. They are to be had in all the shops.

To think of a bathtub as being merely a place where we scrub ourselves clean is to be utterly lacking in imagination. Elizabeth Arden's idea, for example, is that it should be an affair of luxury and ease, and to bring this about she has introduced a new Imperial Bath Essence that perfumes both your bath and you, and makes

the water soft and pleasant. There is no ring around your tub from this essence, and you need only two or three drops to be enveloped in the delightful fragrance of jasmin or amber, according to your choice. People are prone to think of bath essences as extravagant, but this one is put up in a bottle with a shaker top and will last a long time. Another Arden inspiration is something she calls "Savonnettes." These are enchanting little round balls of pink and green soap and, if you want to, you can play marbles with them. Or, you can drop one in your manicure bowl, or put three or four in your dressing-case aenent the dreadful encounter with soaps of pullman or hotel variety. One of the amusing things that keep life from getting dull.

Dimitry, the coiffeur who has his salon at Milgrim's, has invaded the cosmetic field in a thorough and competent manner. He has creams, lotions, and cosmetics to make you beautiful, and he has given special consideration to the busy woman who wants to achieve this beauty with the least expenditure of time. High-lighted in the series are the liquid pore cleanser, a form of (Continued on page 72)

Yardley's new Setting Lotion has many points to recommend it to your attention. It is light and clear, with no sediment or after-effect of stickiness. It does a good job of setting the hair, and the atomizer spray can be used or not, as preferred



PARIS GOES MAE WEST

(CONTINUED FROM PAGE 30)

at the photographs of the big hats worn at these parties by the Comtesse Jean de Polignac, Madame Trefusis, Madame Bourdet, and others, to see how becoming they are. And, after all, they are the hats that were worn with the sheath dress of 1908—so why shouldn't they return with the sheath of 1933? In my opinion, nothing is more flattering than a big hat drooping with feathers or supporting a garden of flowers and butterflies.

But this does not mean that the coiffure and the hour-glass figures of 1908 will return, too. The small modern head carries the big hat just as well, if not better, than a head with a pompadour and false curls. And our modern Venus will not give in to the curved line—not just yet, at any rate.

A 1910 PARTY

One of the successes of the Paris theatrical season, Marcel Achard's "La Femme en Blanc," is a play taking place in 1910. To celebrate the one-hundredth performance, the author organized a most amusing party made up of the members of the company and scores of his friends, who assembled for cocktails at Fouquet's Bar in the Champs-Elysées, attired in the clothes of 1910. In vehicles of the same period, they proceeded to lunch at the Cascade, in the Bois, starting off amid a huge crowd that had collected to see this day-time costume party.

Gaby Morley was charming as the "Femme en Blanc," wearing an embroidered white muslin dress in the fashion of 1910, with a big white hat and a parasol, and riding in a victoria with a gentleman dressed in a grey cutaway and grey bowler. Nor did she look so different from the ladies I have just described, when dining at the Ambassadeurs. Madame Bourdet in a hat dripping with black feathers, Madame Ralli in a frightfully chic sailor hat with a veil, white shirt-waist, and a black alpaca skirt, and Madame Pereire in a straw hat with roses and tulle, all very enchanting.

For no other reason than a love of these big hats—started by Mae West—, Madame Trefusis gave a "Lady Lou" party on the terrace of the Eiffel Tower. Many smart women in Paris spent days getting ready for this occasion—and most of that night being photographed in their big hats which, revived in a spirit of fun, might easily become a matter for serious consideration. You can see for yourself how effective they are, on pages 30 and 31.

DÉBUTANTES OF TWO CONTINENTS

Looking back on New York and London seasons I have known, I sometimes regret that divinely silly creature, the débutante, who is conspicuously lacking in Paris. In New York, she is a head-liner, with her débutante lunch parties and her orchids; while, in London, she crowds the ball-rooms in Grosvenor Square and passes down to posterity in the illustrated papers in three feathers and a long train. But in Paris, she is seldom seen or heard of. It is true that she comes out and has a party, but it is a party attended chiefly by

young people, and she remains, so far as society is concerned, that excess baggage—a *jeune fille*. The division between the young married woman and the *jeune fille* being what it is, she never makes her débüt in the real sense of the word until she is a married woman of several seasons' standing. Only then, is she a full-fledged member of society. There was truth in the remark of the late Baroness de Meyer, who referred to Paris as the "heaven of the middle-aged woman."

But, after all, while I sometimes miss the touch of picturesqueness of the London and New York débutante, in Paris I think the young married women are more charming for a steady diet. And every year, Paris produces a few of these to take the place of the sensational débutantes of other capitals. This year, the three new married women are the Comtesse Alexandre de Castéja, née Princesse Emeline de Broglie, Madame Patiño, the daughter of the Duchesse de Durcal, and Princesse Alexis Mdivani, who was Miss Barbara Hutton. Perhaps one reason Paris likes young married women better than débutantes is that they come into the world as full-fledged hostesses, each adding another drawing-room to the list, as in the case of the three mentioned. A very practical point of view!

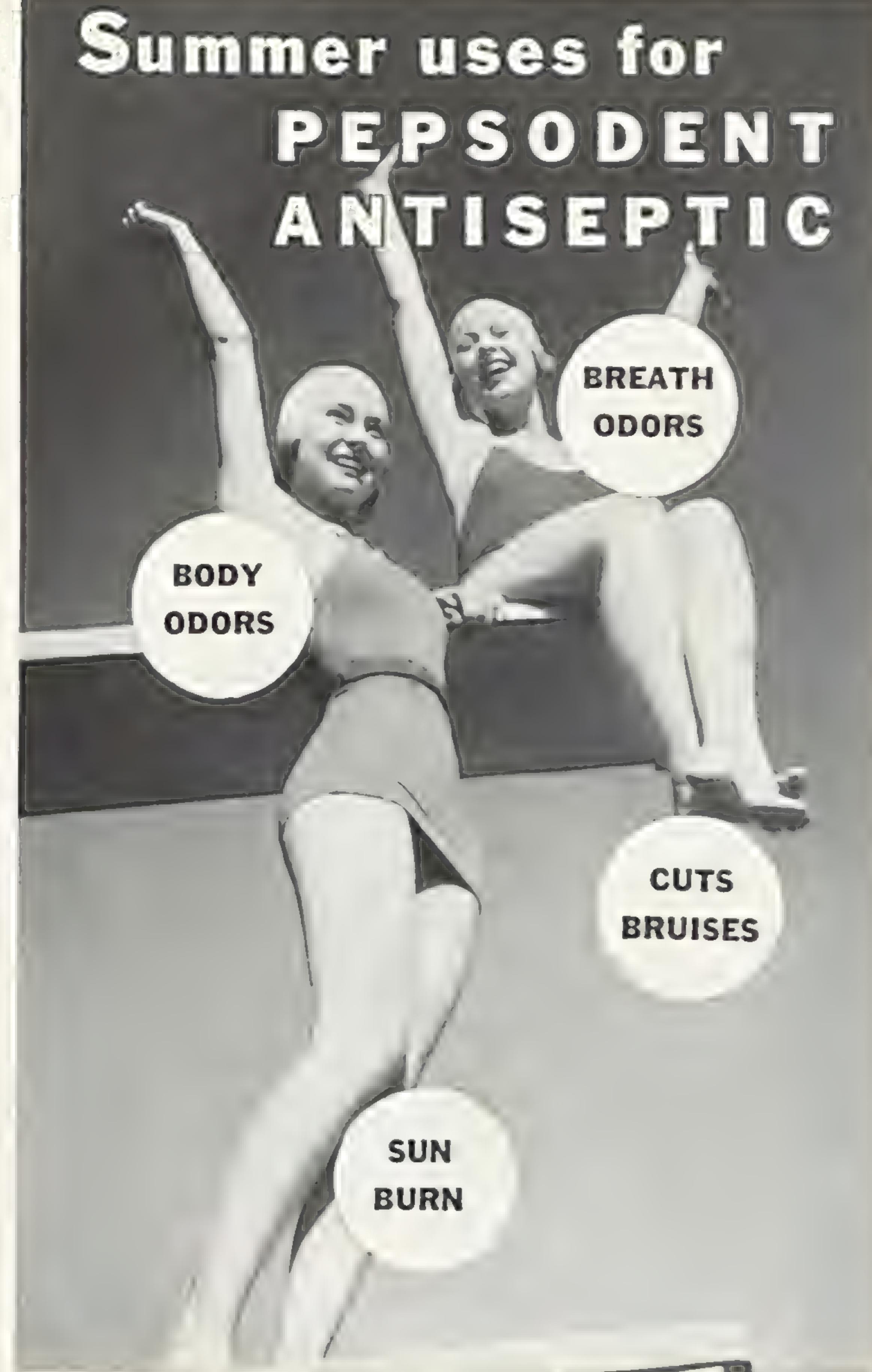
AN "ALL-AMERICAN" PARTY

The cocktail party given recently by Mrs. Allen Wellman made me realize how long it was since I had been to a bang-up all-American party, such as is given in New York every day. For many people in Paris, it was their first experience of the kind, and they had no idea, when they were asked to cocktails at six-thirty, what was in store for them. Before they knew what was happening, they were packed like sardines into one of the small salons at the Hotel Prince de Galles, sitting on the floor, on cushions, on the arms of the chairs, and on any other perch they could find, listening to a young Broadway "crooner"—who did a good deal more entertaining than just "crooning." He carried on a rapid-fire conversation of the breeziest sort, and upstage French society found their dignity being taken by storm, before they had time to realize what was happening—except to know that they were amusing themselves hugely.

The singing was mixed with back-chat and extemporaneous repartee, and Paris had never heard anything quite like it. At first, I could not believe my ears, and I held my breath for the bombshell that I felt would certainly burst. But it never did—in fact, this was the best cocktail party I have been to in years, and most of Paris was late that night for dinner.

As the party was getting started, I heard a friend remark: "Did you ever think you would see women dress in such an extraordinary manner?" I am bound to say that I never did—for the majority of them were wearing the most fantastic clothes they could conjure. While reflecting on this, my friend continued: "But this is nothing to what you will see in the autumn."

Is it really true, I wonder? I suspect that it is.



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Pepsodent is 3 times as powerful as other leading mouth antiseptics—goes 3 times as far—gives you 3 times as much for your money.

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May 22nd 1933

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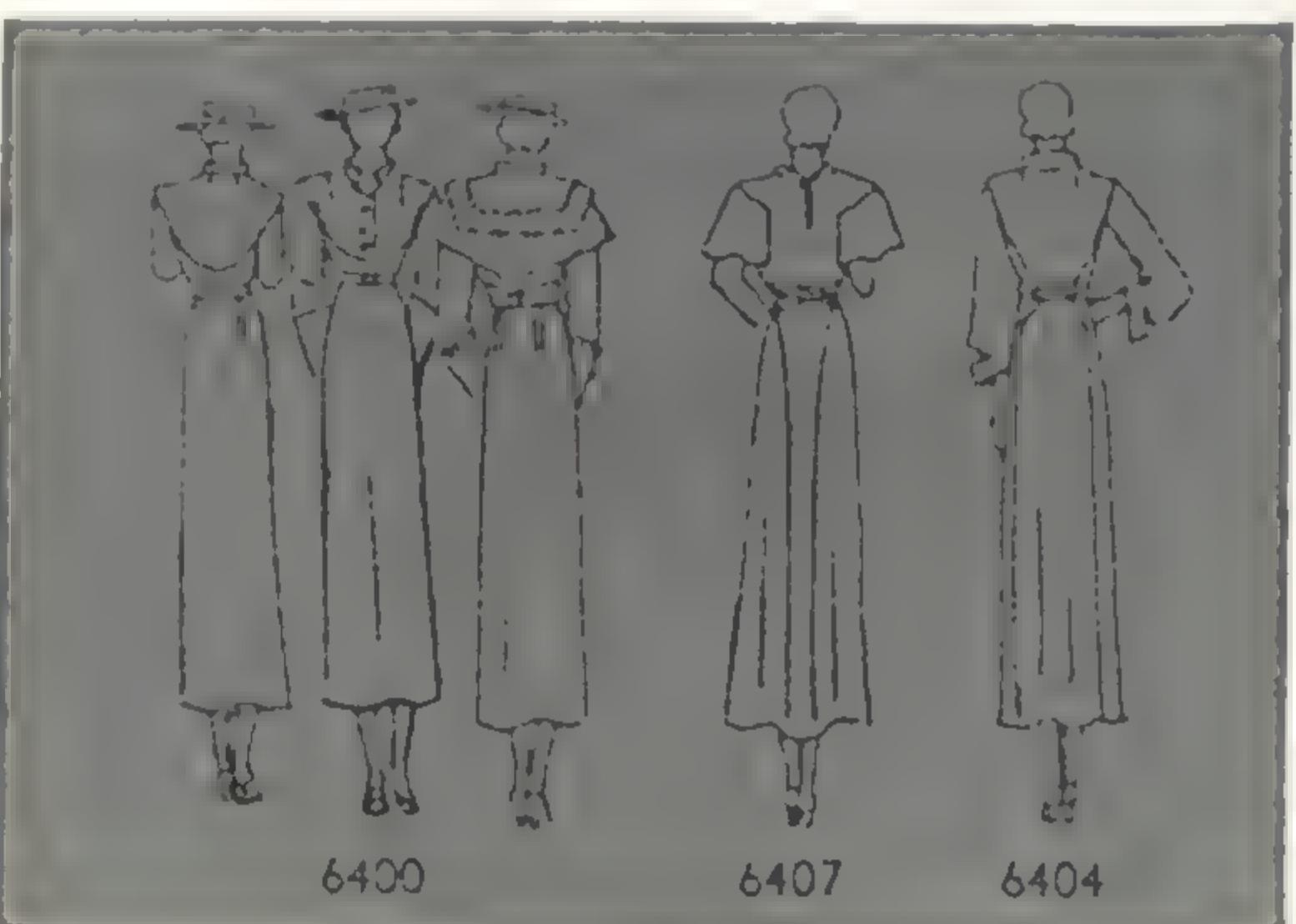
Mari Odette Prening

DESIGNS FOR PRACTICAL DRESSMAKING



Front views are on pages 34 and 35. Slip No. 6116 is designed in sizes 14 to 42; Coat No. 6406, in 12 to 20; Gloves No. 6422, in medium

Frock No. S-3650 is designed in sizes 32 to 42; Evening Frock No. 6409, in 32 to 42; Wrap No. 6310, in 34 to 44; Suit No. 6399, in 32 to 40



In the centre panel, you see other views of the early autumn costumes shown on page 62. Observe the attractive cape on Design No. 6400

In the panel immediately above, you see the rear views of the other models on the same page. Note the new, but not distorted shoulders

CLUES FOR FUR HUNTERS

(CONTINUED FROM PAGE 47)

blue fox. You can wear it now with your street and evening dress, and later over your day and evening coat. One of the newest is a high collared cape of light grey and blue fox which you slip over your head, necklace fashion. Knee-length capes are another thing to watch for: baby lamb or mole ones for formal afternoon and evening—but more about these later.

• Separate furs. Besides all the little capes mentioned, there are scarfs or stoles of sable and strange arabesque arrangements of fox. Lanvin made a particularly clever one: a complication of silver fox skins that wind around your shoulders and end in bracelets to stick your hands through.

evening, but if you lean to the dramatic side, take the cape. Ermine still goes on in a blaze of glory, but white shaved lamb can be very effective. Or, if you're a favourite of the gods, sable or chinchilla. Capes stop at the elbows, hips, or knees. And coats will either be swagger or full length.

• And lastly, you must have a muff. A big pumpkin muff of mink handled in melon fashion. Or a drum muff, built like a trap drum, with skins crossing its circumference. Or a big flat pillow muff of silver fox, such as you see on page 47. And don't wait until the snow flies to wear your muff. Nothing could be more chic than to wear a little beaver one with your beige wool dress or a Persian lamb one with your green or red wool dress.

SOCIETY

(CONTINUED FROM PAGE 17)

WEDDINGS

NEW YORK

Todd-Oñativia—On June 5, in the Church of the Resurrection, Mr. Jouett Ross Todd, son of Mr. and Mrs. James Ross Todd, of Louisville, Kentucky, and Miss Dorothea Oñativia, daughter of Mrs. John Lord Boatwright, of Richmond, Virginia, and of Mr. José V. Oñativia, junior, of New York City.

BOISE, IDAHO

Fitch-Lane—On May 29, Mr. Thomas Betts Fitch, son of Mr. and Mrs. Hereford G. Fitch, of Tacoma, Washington, and Miss Mary Elizabeth Lane, daughter of Mr. and Mrs. James Henry Lane, of Boise.

BOSTON

Fairburn - Gray—On July 15, in Christ Church, Cambridge, Mr. Robert Gordon Fairburn, son of Mr. and Mrs. William Armstrong Fairburn, of Morristown, New Jersey, and Miss Mary Whitwell Gray, daughter of Mr. and Mrs. Roland Gray.

Jacobs-Evatt—On June 15, in the Leslie Lindsey Memorial Chapel, Dr. John Lesh Jacobs, of New York City, son of Mrs. Thornton M. Fischer, of Atlanta, Georgia, and of Dr. Thornwell Jacobs, of Atlanta, and Miss Marjorie Franks Evatt, daughter of Mr. and Mrs. Walter M. Evatt, of Brookline, Massachusetts.

BUFFALO

Adams-Potter—On June 10, in Westminster Church, Buffalo, New York, Mr. Frederick B. Adams, junior, son of Mr. and Mrs. Frederick B. Adams, of New York City and Campobello Island, New Brunswick, and Miss Ruth Potter, daughter of Mr. and Mrs. Roderick Potter, of Buffalo.

CINCINNATI

Barnard-Merrell—On July 8, Mr. Reginald Napier Barnard and Miss Mina Louise Merrell, niece of Mr. and Mrs. Ralph R. Caldwell.

Dinsmore-Wiley—On April 26, in Christ Church, Mr. Campbell Dinsmore and Miss Margaret Wiley.

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WEDDINGS

HOUSTON

Brown-Fay—On June 3, Mr. George Thruston Brown and Mrs. Carletta Gydeson Fay, daughter of Mr. and Mrs. Carl Frederick Gydeson.

Winston-Hughes—On June 6, Mr. James Overton Winston, junior, and Mrs. Ella Rice Hughes, daughter of Mr. and Mrs. David Rice.

KANSAS CITY

Patt-Norberg—On May 24, Mr. Herbert Bernardin Patt, son of Mr. and Mrs. Herbert Llewelyn Patt, and Miss Jean Norberg, daughter of Dr. George Benjamin Norberg and Mrs. Norberg.

Shartel-Day—On May 17, Mr. Stratton Shartel, of Jefferson City, Missouri, son of Mr. and Mrs. C. M. Shartel, and Mrs. Elizabeth Austin Day, daughter of Mr. and Mrs. Howard Albert Austin.

MONTCLAIR

Phillips-Ballou—On May 3, Mr. John Phillips, son of Mrs. Sylvia Phillips, and Miss Margaret Ballou, daughter of Mr. and Mrs. J. B. Ballou.

NASHVILLE

Coles-Bell—On June 3, at Wightman Chapel, Scarratt College, Nashville, Tennessee, Mr. Zachary Anderson Coles, son of Mr. and Mrs. Robert G. Coles, and Miss Louise Shelton Bell, daughter of Mr. and Mrs. John A. Bell.

Hoffman-Bond—On June 1, at Wightman Chapel, Scarratt College, Nashville, Tennessee, Mr. William P. Hoffman, junior, son of Mr. and Mrs. W. P. Hoffman, and Miss Lucy May Bond, daughter of Mr. and Mrs. Edwin M. Bond.

NEW HAVEN

Allen-Warner—On June 23, Mr. Phillip Kirkham Allen, son of Mr. and Mrs. Phillip R. Allen, of "Spring Brook Farm," Walpole, Massachusetts, and Miss Elizabeth Warner, daughter of Mr. and Mrs. Milton J. Warner, of "The Anchorage," Pine Orchard, Connecticut.

OPERA IN THE ROCKIES

(CONTINUED FROM PAGE 51)

remained intact and was eventually turned over by the heirs of its builder to the University of Denver, who realized its importance as an unusual historic monument, but hadn't the faintest idea of what to do with it.

The first move towards a rebirth of the theatre came from Mr. and Mrs. de la Chappell, whose vision and generosity really brought the scheme to fruition. It was their idea, too, to summon from New York the well-known scenic artist, Robert Edmond Jones, whose imagination was fired by the whole story and by the perfection of the theatre itself. To him was entrusted the task of a renaissance. The committee gave over the direction of the Opera House with only one condition—that he produce only fine things, whether theatre or opera.

So, in the summer of 1930, Robert Edmond Jones produced "Camille" in the Central City Opera House, with Lillian Gish in the title rôle. Seven hundred people came to the opening night. They came in trains, in cars, in carriages, and even on horseback.

In delighted compliance to the desires of Jones and the Committee, the oldest Denver aristocracy came dressed in the original costumes of the period of the theatre's opening. In Paquin, Worth, and Doucet creations, covered with family jewels, they travelled the fifty miles to Central City, along dangerous roads, past precipices and inclines of slag. They braved peril and nose-bleed and discomfiture in that high wilderness; and they were rewarded by one of the most amazing evenings in any American theatre.

Witnesses testify to the extraordinary magic of that night. The lonely town—the perfectly restored theatre with its decorative frescoes—the rapt and glittering audience—the golden aura of the footlights—the fragile, tenuous Gish in the scintillation of a hundred thousand dollars worth of diamonds lent to her by Denver enthusiasts for that occasion—the nostalgic strains of Strauss waltzes—and, most of all, a pervading electric excitement that the theatre had not harboured for many long years.

The two weeks of "Camille" caused such interest that any thought of leaving it at that was out of the question. Here was something new, something vastly potential. Here, in this empty mining town, might be the seed of an American Salzburg or Bayreuth. So, armed with this dream, Jones planned the "Merry Widow" of this summer.

When the curtain rises on August 5, many descendants of the 1878 first-nighters will be there: the sons of the J. O. Raymonds; the granddaughter of the J. P. Sears, Mrs. Bernal Wells; the nephew of the then Miss Lulu Wood, Dr. William Edmundson and his wife; and many other descendants of prominent Central City people of '78.

But production will not stop with a few performances of the "Merry Widow." There are ambitious plans for the future, plans to enlarge the season to six weeks of music and theatre, to give a magnificent "Hamlet," to bring out the finest orchestras and singers and actors, so that Central City will become the mecca of Americans, and a symbol of the new theatre.

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Salon for those grand facials:
714 Fifth Avenue, New York



TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 56)

has been taken up in Paris recently, the same game that children used to play, a sort of round top on a string, and the trick is to make the top climb up and down. At a dinner-party the other day, little gold Yo Yos were given to all the lady guests, and the gentlemen spent the entire evening playing with them. A smart Cartier gift for a man is a bill clip with a concealed watch. Men love to have trick, practical gadgets to carry in their pockets and show to their friends.

• If you walk east on the south side of Fifty-Seventh Street, just past Third Avenue, and keep your eyes to the right, you'll see a small white building with blue awnings. It's the attractive studio of W. Arthur Pedlar, Inc., and Mr. Pedlar is a gentleman who has his own way of treating furniture. His things don't belong to any period, nor are they modernistic. He simply gets hold of a delightful idea and works it out. A little straight-backed chair upholstered in shell-pink and covered with linen lace was one of his successful brain waves, and a settee upholstered in linen crash (the colour of a clover-club cocktail) and trimmed with a rayon gimp was another. He is a great promoter of gimp and has used rope gimp adroitly. And he has done fascinating wall-paper silhouettes on the drawers of a small chest. His mirror frames are original, too. Mr. Pedlar is helpful about giving you decorating advice and asks no consultant fee. The prices of his furniture are remarkably reasonable.

• For summer sports, there is no head-gear to equal Lilly Daché's velvet felt hats. They may be had in the most enchanting shades—taupe, gold, blue, lipstick. Seeing is coveting, not just one, but many. Miss Daché has daring, but the results of it are striking. Her brown felt hat stitched with silk floss looks much like a Brownie's cap in the hand, but on the right head, it becomes fashion incarnate. A taupe velvet hat is built on the order of a one-sided, squat cornucopia, and it's so soft that it can be rolled into a ball. Miss Daché says "High hats for the youthful and low crowns for the not so young." She believes the forward movement is the new note—meaning, not the angle on the head, but the way the material is draped.

• Some two years ago, a smart somebody in this country ran up a piqué glove. The merchandising world frowned on it and nothing was done. Later, a French couturier did the same thing, and Paris went mad—and now, America is fabric-glove conscious! Lastex has entered the field, and fabric gloves now fit beautifully. (Surprisingly, a glove in a medium size will fit practically any hand, because of the special "give" of the Lastex.) One example, from Daniel Hays is a new piqué glove with a Lastex palm and a big piqué cuff in which cuff-links are worn. You can get it from Best. An all-knitted linen Lastex glove is another find, in various colours. For autumn, we hear rumours about felt and Lastex gloves.

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You doubtless know just where to buy this merchandise. But if you should have difficulty in finding any of it, write Vogue Information Service, 420 Lexington Avenue, New York City, and we will see that the advertiser sends you the address of the buying-place nearest you.

THINGS TO WEAR

ALASKA SEALSKIN
Seal coat by Jack Zimmerman Page 2

ARTISTIC BRASSIERE
Flexees—fashioned of Lastex Page 69

BERGDORF GOODMAN
Youthful coat of Alaska Seal Page 1

BROMLEY-SHEPARD CO., INC.
Snuggleband underthings....Page 71

JAY-TORPE
Mink Coat.....Page 3

SAKS-FIFTH AVENUE
Fur fashions at August prices Page 18

DR. JEANNE B. WALTER
Rubber reducing garments.. Page 71

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BOST
Takes smoke screen off teeth Page 63

CARON
Nuit de Noel.....Page 20

MADAME BERTHÉ
Zip depilatory cream.....Page 71

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INECTO, INC.
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THIS AND THAT

CADILLAC
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Service for the bride.....Page 66

CLASSIFIED

SCHOOL & CAMP DIRECTORY Pages 6-13

VOGUE'S ADDRESS BOOK Pages 16-17

VOGUE'S TRAVEL DIRECTORY Page 72

THE DOG MODE OF VOGUE Pages 14-15

TURNING POINTS

(CONTINUED FROM PAGE 24)

1933," a dress of that type, with long, angel-like sleeve-wings on a clinging tunic; and that Alanova, in her dance at the "Serenade Concert," wore a knee-length white romaine coat falling from the shoulders—making a considerable sensation.

But women are not likely to part so quickly with the sweeping, exuberant dresses they adore. So Lanvin made for them a rich black taffeta dress, and Mainbocher brought out printed taffeta for evening. (These are illustrated on pages 26 and 27.) The richness of the material is going to be important, and it is said that Chanel is very interested in lamé and that paillettes are not very far off.

MATERIALLY SPEAKING

Speaking of material, Patou showed a wonderful white princess dress of a Shirred Lastex satin that stretches and clings. The shape of this dress is very new; it is a soft sheath—the probable darling of the coming season. You can see it for yourself in the photograph on page 28.

Another Lastex material, launched by Schiaparelli, will lend its clever clinging quality to the new mode, and Agnès has made a great many toques of elastic Shirred velvet and elastic chenille of her own invention.

There will be less tulle, but lots of velvet, particularly black velvet for afternoon and evening. Heavy crêpes and metals will cling to the figure in the new silhouette; sturdy slipper-satin will hang straight. Taffetas will flare.

The "Mae West" party given by Madame Trefusis had an even greater influence on the millinery trend than on the trend in dresses. It showed, conclusively, what a wonderful frame for the head a big hat could be. (Look on pages 30 and 31 and see for yourself.) That night, one saw nothing but "profiles"—the hats were planned for that. There was a time when, describing a beauty, people said, "She has a beautiful profile."

PROFILES AGAIN

For several years, we had forgotten all about that particular interest. We spoke of the silhouette, the skin, of lovely hair, but now once more, one is forced to notice the extraordinary distinction of well-cut features of the profile and the line of the neck. All this will inspire the new hats. They will be softer and broader. They will give shade to one eye, they will support trimming; and we may see little bunches of ostrich feathers smartly perched on soft velvet shapes. There will, in fact, be all sorts of exotic trimmings on both large and small hats—feather fantasies, canary wings, osprey, and marabou, standing up or out or in curled tufts.

Already, lovely big hats are seen in Paris. Madame Revel and the Marquise de Paris each wore at the races

a new one made by Reboux, of white straw, the shape rather flat, like a huge sombrero, trimmed near the crown with a bunch of white ostrich feathers. At the Comtesse de Vogüé's cocktail party, the Comtesse Marguerite de Mun came in with an ankle-length white dress and a huge black velvet hat faced with crêpe de Chine. So, it seems, we shall have well-shaped hats made of velvet or flat silk. Suzy is actually making some for Madame Eloui Bey. And the contrast of dull and brilliant material will be most important.

Important also will be the mode of large velvet hats in bright colours, with bags to match, worn with dark ensembles—such as a burnt-orange hat and bag with a brown ensemble. Some Parisiennes are even ordering large summer hats copied in black or dark green velvet for autumn wear. Again, the Lady Lou trend!

And what a beautiful accompaniment to a long dress is a hat like this! More and more, smart women crave for length in the silhouette. Already, formal dresses have been lengthened, and they look quite natural. At cinemas or cocktail dinners, a few of the leading élégantes, like Madame Bonnardel, have adopted hats with the ankle-length skirts. A handsome idea, this—needing, however, a great deal of natural chic, a great sense of attitude and carriage.

ANOTHER "NEW WOMAN"

A new type of woman may step on the smart social stage. A woman with a "grand air," as one used to say. One can see a very Parisian Mae West holding her head aloof, proud of her perfect distinction, of her feminine figure, of her dashing hat, of her clinging skirts, of her huge soft muff, of her ropes of pearls and her diamond pins. Ah—certainly, plays and parties are a great contribution to fashion!

One field is still left uncovered—colour. Colours will be dull, dark, and deep. Every type of brown will be good—yellowish, greenish, greyish, and reddish, including dried-raisin brown and Vionnet's mahogany-brown with mustard-yellow. A lovely purple that is more dull, dark slate. Blue verging towards the purple. Much black, of course, and plenty of white will go on. Bright effects on dull grounds will be seen in combinations of dull and shiny satins, or satin and dull wool. Stripes are everywhere in every type of material.

Leaders among evening colours will be black, white, and dark shades with great depth—like plum-red and cypress-green. Taupe is one of the most important colours—especially effective with contrasts such as yellow or red. Off-colours with greyish casts are in high favour. In general, the colours are not ones that you have seen before, but blended two-tone effects. Blazing, blatant shades have no place in this new and interesting season.



Snuggleband Underthings

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1933 Model



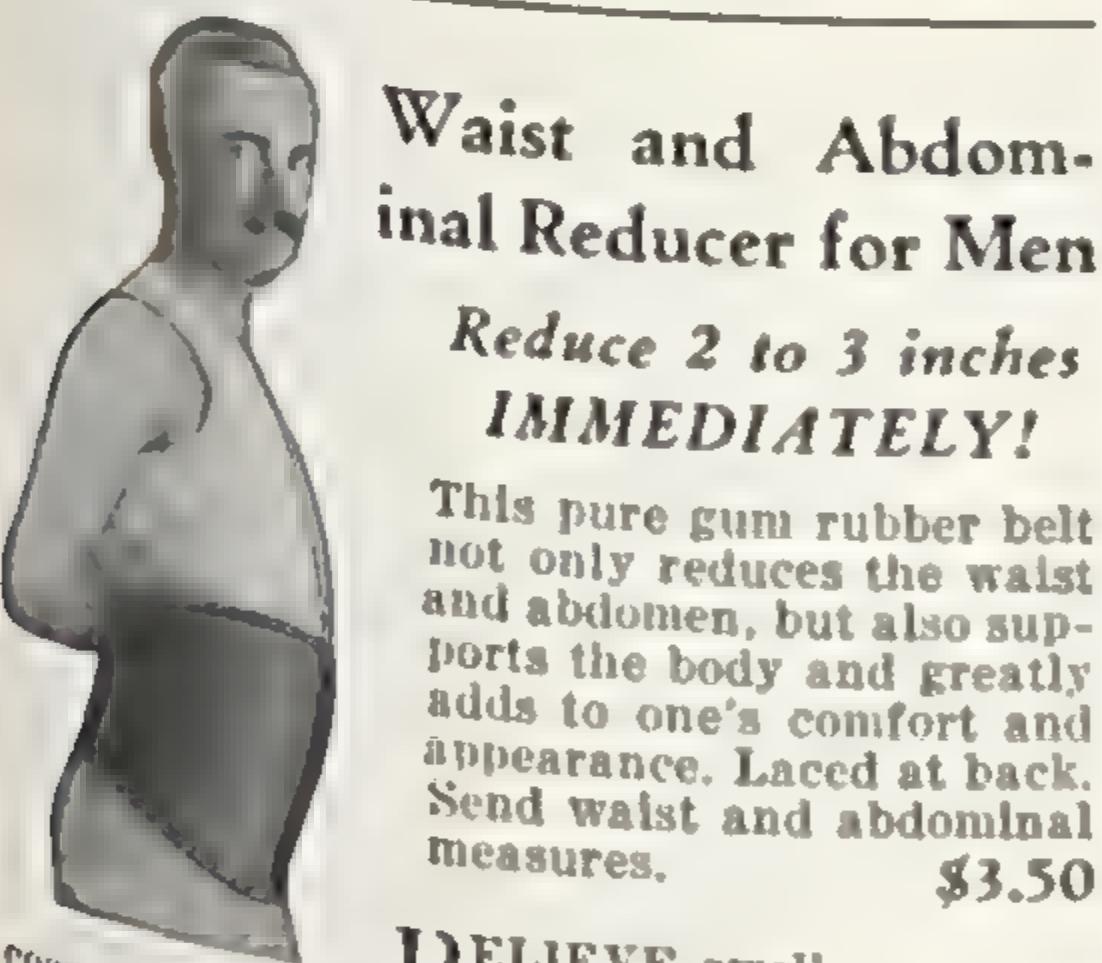
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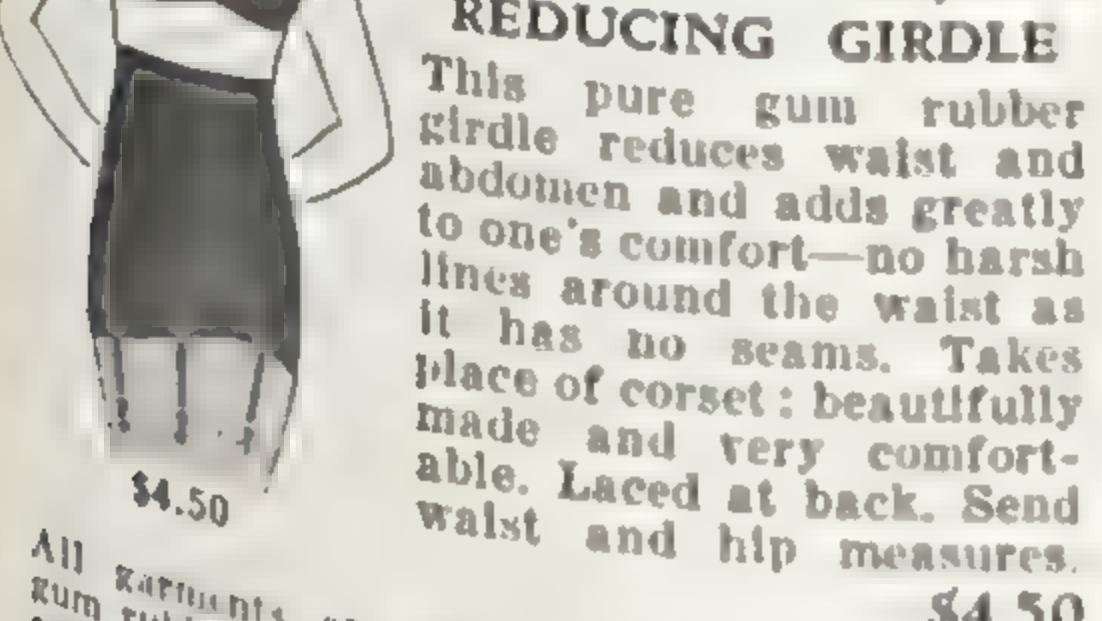
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HARD-A-LEE

(CONTINUED FROM PAGE 41)

essentially feminine—creations of beauty loved by men. But I am being carried away from my theme—which (in case you don't know it by now) is How to Go Sailing.

As a beginner, you want to start with a small boat; not only because they can be had for the price of an old Ford, but because in a small boat one can learn the fundamentals of sailing quicker and more thoroughly than in large boats. A small sailboat, something between twelve to eighteen feet long, or one of those ubiquitous sailing dinghies that the hardy "Frost-bite" sailors take racing in midwinter gales, is all you need. A boat under eighteen feet is sensitive, lively, and responsive to the slightest touch. And because they are small, such boats afford an intimacy with the water that is lacking in larger ones.

Large yachts carry sailing dinghies in davits so that the owners of those floating palaces, on occasion, can really get down to the water and enjoy their yachting. Even *Enterprise*, last defender of the America's Cup against *Shamrock V.*, carried a dinghy on deck so that, in between the tense business of racing the *White Ghost*, as Harold Vanderbilt called her, he and Horace Havemeyer, Sherman Hoyt, and other experts in her afterguard could go sailing about Newport Harbour for fun.

In short, for sheer fun, a small boat offers everything to be desired. And what is more, the ownership of a sailboat, however small, will give you entrée to the hearty companionship of yachtsmen. Before long, you may find yourself racing a dinghy off Larchmont, or elsewhere, in company with some of the first sailors and members of the first families of America. They will talk over the race afterward with you as interestedly as if they had been sailing their large yachts that day. Your little boat is all that is needed for an introduction into that genial and unartificial company of men and women whose common bond is the call of the sea and the romance to be found in sails.

HOW TO LEARN

But how shall you learn to sail? A book may be of some value, but you will require instruction from somebody who knows the ropes. Those who are fortunate enough to have boating friends will usually find them willing to lend a hand (lending a hand to others is a part of the sailing man's unwritten code). Failing this means, one should be able to find, along his neighbouring waterfront, a boatman or keen youngster who would delight in giving instruction for the fun of it, or, perhaps, the price of a can of paint or new main-sheet. Charles Francis Adams, former Secretary of the Navy and skipper of the *Resolute* when she defeated *Shamrock IV.* in 1920, was taught to sail, it is said, by a neighbouring fireman who owned a little cat-boat on Massachusetts Bay.

By sailing with a friend or in your instructor's boat, you will have an opportunity of making certain whether or not you like it well enough to buy a boat of your own. That is the most conservative way of getting started, but not necessarily the surest or quickest, because much of the enjoyment of boating—pride in ownership and the pleasant duties of boat-keeping—will be lacking. If you buy a boat first, and then find somebody to teach you to sail her, you will be as sure to learn and like it as the boy who is thrown into the water and told to swim. Which brings up the question of buying a boat.

Shopping for a boat is part of the fun. You can prowl about boatyards and anchorages until you find the ship that pleases your eye and suits your pocketbook. Sometimes, second-hand boats are quite suitable, but a newcomer, particularly, must beware. Not knowing that "putty and paint can make a devil look like a saint," many promising boating enthusiasts have suffered undue disillusionment because they started with a leaky, cranky sieve. So, before closing the sale, take your friend along or hire a local boatman to make an inspection.

Once you have secured your boat, you must find a good home for her. Perhaps you have a home or summer place on the water and can anchor the boat off it, but, if not, there are yacht clubs everywhere that offer facilities, and in these times, new members are more than welcome. Besides providing a home for your boat, the yacht club may become the centre of your summer social activity.

UPKEEP

The upkeep on a little boat will be less than the upkeep of an old Ford, which is not very much. If you like, you can do most of the work of painting and varnishing her yourself. Fitting out and keeping her polished is not work, but a joy.

It will not take you long to learn to sail, and all those puzzling nautical terms will come to you unconsciously, because in reality they are simple and brief, being the outgrowth of the necessity for clarity of commands on sailing ships.

In time, you will understand why men have left comfortable homes to follow the sea. The sea is not that "old devil" that the moving-pictures portray. It is always fair and square, sometimes capricious, but always giving fair warning of its moods. You will know what it means to commune with the stars in the silence of a calm night or see the flying spray made silver by the moon, and you will realize why yachting is the sport of kings and the queen of sports.

Besides which, the President likes to sail. And, things being what they are, that ought to be recommendation enough!

CARL L. WEACANT



Banishes every trace of SUPERFLUOUS HAIR

Spread this new PERFUMED ZiP Depilatory Cream over the hair to be removed, rinse off and admire your beautiful, hair-free skin. You will marvel at this white, fragrant cream. It instantly removes every vestige of hair. Ask for the low priced GIANT TUBE . . . And remember, it's PERFUMED!

And for eliminating hair from the face, or from the arms, legs and body

PERMANENTLY

use the only registered Epilator



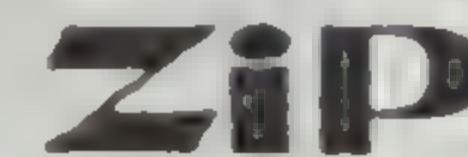
for destroying hair growths. Known the world over. Simple and quick, it leaves no stubble and no dark shadow under the skin. Sure in results. Sold everywhere in package form, but you can get an inexpensive treatment or a FREE Demonstration at my Salon.

Madame Berthe

SPECIALIST

562 FIFTH AVENUE, N. Y. (46th ST.)

And to overcome perspiration annoyance



DEODORANT PENCIL
CONVENIENT EFFICIENT SMART

VOGUE'S TRAVEL DIRECTORY

CALIFORNIA

Yosemite National Park

The Ahwahnee. No California visit is complete without Yosemite—and the colorful Ahwahnee. Open all year. American Plan. \$10.00 and \$12.00.

Longs Peak

COLORADO

Longs Peak Inn. Bring your mountain clothes—here are alps and forest plus good food and good fellowship. Write, Mrs. Enos Mills.

Old Lyme

CONNECTICUT

Boxwood Manor. Lovely Inn on New England coast between New Haven & New London. Ideal for families. Golf, saddle-horses, ocean bathing. DOWS.

DISTRICT OF COLUMBIA

Washington

The Willard Hotel. New in condition; old in tradition. Near government buildings, shopping and theatre districts. \$1. one. \$6. two, up.

French Lick

INDIANA

French Lick Springs Hotel. Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Pluto. Amer. Plan.

Poland Spring

MAINE

Poland Spring House. Mansion House. Open June to Oct. Where hospitality is truly a fine art. Real comfort. Homelike atmosphere. Unsurpassed table.

Prout's Neck

The Willows. Distinctive seashore resort. Famous for comfort, courtesy and cuisine. Moderate rates. Climate ideal. Golf, tennis, ocean bathing.

Winter Harbor

Grindstone Inn. On the way to the Maritime Provinces—a seashore resort. Golf, tennis, swimming pool. Every suite with bath & telephone. Great comfort.

York Harbor

Marshall House. Also the Emerson and Cottages. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra, elevators.

MASSACHUSETTS

The Berkshires—Greenfield

The Weldon. European (Fireproof) "The Beautiful Home Hotel". All year. 200 rms. Excellent table. Refined atmosphere. Reasonable rates. Golf. Bklt.

The Berkshires—Pittsfield

Maplewood Hotel. 48th Season under same ownership. Moderate rates. Booklet on application. Address, N. D. Plumb.

Boston

Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

Swampscott

New Ocean House. Facing ocean on historic North Shore. Every recreational feature. Revised 1933 rates. Booklet. Clement Kennedy, President.

HANOVER NEW HAMPSHIRE

The Hanover Inn. On the Campus at Dartmouth College. 100 rooms. 60 baths. Elevator. Highest type hotel service. State roads. All outdoor sports.

White Mountains—Bretton Woods

The Mount Washington. Opens July 1st. Bretton Arms, opens June 15th. Famous for golf—two courses. C. J. Root, Mgr. N. Y. Office, 2 W. 45th St.

White Mountains—Crawford Notch

Crawford House. Distinctive mountain resort. Golf, tennis, swimming, mountain climbing, saddle horses. Orchestra of Boston Symphony players.

White Mountains—Franconia

Forest Hills Hotel. Heart of the White Mountains. All outdoor sports. Dancing, concerts, daily. Superb hotel service. Delicious meals. Rates \$5. to \$9. per day. Booklet.

Peekett's-on-Sugar Hill. New England's unique resort. Exclusive clientele. Quaint, homelike atmosphere & excellent cuisine. Recreational features. Cottages & private houses.

White Mountains—Sugar Hill

Sunset Hill House. Location unexcelled. All prominent White Mt. peaks visible. Golf free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

White Mountains—Whitefield

Mountain View House. Dignified & charming in a lovely location with superior service, attractive appointments. Every outdoor sport. Selected clientele.

ASBURY PARK NEW JERSEY

The Monterey. Modern beach front hotel. Superior accommodations at low rates. Inquiry invited. Phone: Asbury Park 1800. Sherman Dennis, Mgr.

Spring Lake Beach

The Monmouth. Social centre of the north Jersey coast. Occupying two entire blocks on ocean front. Opens June 29th. Bathing, golf, tennis.

NEW YORK CITY NEW YORK

Hotel Barclay. 111 E. 48th St. Near the smart shops, theatres, uptown business district. Grand Central Station—delightful Colonial atmosphere.

Watch Hill RHODE ISLAND

Ocean House. Right on ocean. Finest bathing beach on coast. Unsurpassed table and service. Excellent orchestra. Sprinkler system. Low rates. Amer. plan.

VERMONT

Lake Morey—Fairlee

Bonnie Oaks Inn & Bungalows. All sports. 100 rooms, 97 baths, 83 fireplaces. Baby Oaks, with supervised play. May to Dec. Folders. E. H. Page.

Lake Morey Inn. 18 hole golf course free to house guests. Saddle horses, tennis, water sports. House orchestra. Select clientele. Accommodates 150.

ENGLAND

London & North Eastern Railway. Serving the eastern side of Britain. Route of the Flying Scotsman. 11 W. 42nd St., N. Y. City.

London Midland and Scottish Railway. Travesses no less than 32 of the 49 counties of England—The Route of the Royal Scot, 551 Fifth Ave., N. Y. City.

London

Carlton Hotel. Pall Mall. Central Heating. Famous restaurant and grill room; palm court and ball room. Bathroom to every bedroom.

Ritz Hotel, Piccadilly. Overlooking Green Park. In the most fashionable quarter of London. Central heating, famous restaurant and grill room.

Northamptonshire

Lamport Hall, Nr. Northampton (Pytchley Hunt). Beautiful gardens. Unique library. X. M. Boulestin's cooking. Dancing. Terms from 4 gns. p. w.

Torquay

Grand Hotel. This is the summer resort of Royalty. As a social rendezvous, it ranks supreme among British resorts. 200 rooms. Phone 2231.

FRANCE

France is nearer in dollars than it's ever been before. Your travel agency will supply itinerary. Railways of France, 1 East 57th St., New York City.

St. Raphael—Riviera

Hotel Beau Rivage. The leading hotel with its own palm garden, summer restaurant on sea front. Garage. Always open.

GERMANY

Ritter's Park Hotel. Mineral baths, sun baths in the hotel. Patronized by H. M. King Edward VII. Pension from 9 Marks.

Bad Nauheim

Jeschke's Grand Hotel. Bad Nauheim's hotel de luxe. A model of comfort. Bathrooms to almost every room. Open April through October. G. Zorn, Mgr. Dir.

Freiburg, Black Forest

Zahringer Hof. The leading hotel of the district; famous for its hospitality; thoroughly first-class; 160 beds, 50 bathrooms.

Wiesbaden

Hotel Schwarzer Bock. First-class family hotel. 280 beds. Medical bath in the house. Golf, Tennis, etc. Th. Schaefer, Proprietor.

ITALY

Hotel du Nord & des Anglais. First-class. Old World charm with every comfort. Gardens. Garage. P. Bianchi.

Milan

Many Unusual Places of restful charm. Delightful inns everywhere. Most economical. Write the Swedish State Rys., Dept. TD., 551 5th Ave., N. Y. C.

SWEDEN

Bâle SWITZERLAND

The Three Kings Hotel. On the famous Rhine. The leading house of Bâle. Apartments with baths. Garage. Phone.

Geneva

The Beau Rivage. Finest position on Lake, facing Mt. Blanc. Modern comfort. Splendid terrace, open-air restaurant. Prices reduced. Rooms from Sw. Fr. 7.00.

Lausanne

Palace Beau Site. Lausanne's most cheerful, most homelike hotel. Splendid view overlooking park. Tennis, golf, garage. Justin Baumgartner, Manager.

Les Rasses

Le Grand Hotel. Jura Vaudois 1200 m. Splendid summer resort. A first-class hotel with moderate prices. Golf, tennis, excursions, bar, orchestra.

Vevey La Tour

The Bellaria Club. Between Vevey and Montreux. Well-furnished apartments (4 to 7 rooms) with every modern convenience. Library and reading room.

Over-Emphasizing Child Psychology

In this "age of the child" there is always some danger that the modern child will be allowed too much self-development and self-expression in the formative early years. The result may be a too-individual adult destined to a solitary and sad existence, a brave but futile struggle against the normal current of life. After all, we live in a social world to which the individual must adjust himself or herself. And so far the best method for training the child into a well-balanced and rational social being, is the small world of a good private school. See School Section on pages 6 to 13.

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 64)

liquid soap that does a very refreshing job of cleansing; an eye oil that does double duty in keeping the skin around the eyes smooth, and serving as a cosmetic during the daytime to keep the lashes and lids glistening; an eye lotion that is a joy (why don't more people realize what a blessing and a boon a good eye lotion is?); seven well-chosen shades in a fine and flattering face powder; and the silver and gold eye shadows which Paris has been making such a to-do about and which do great things for you in the way of glamour by night. All to be had at the Dimitry salon at Milgrim's.

MAGIC POWDER

A new preparation for the control of perspiration has been introduced, and it is one that women are hailing as something with which they will never be without again. It is called Sphinx and is in powder form. It is packaged in a good-looking shaker carton, and all you need do is shake it over the surface you want protected, just as you might apply talcum powder. It is a non-perspirant, meaning, of course, that it checks excess perspiration, as well as deodorizes, and it is so simple and effective that the inevitable query arises, "Why didn't some one think of it before?" It is made from a physician's formula, originally evolved for

women in torrid climates. A preparation of this sort is useful, not only under the arms, but also across the back, for example, where summer dresses suffer the effects of perspiration, and on hands and feet. Sphinx can be purchased at Jay-Thorpe and in other shops in New York and throughout the country.

A NEW LIPSTICK

A new lipstick which has just made its débüt possesses a mechanism which is something utterly new under the sun. It is called Permapoint because, forsooth, the point is permanent! The amount of lipstick that you need for a single application, an amount about the thickness of a playing card, is released by a twist of the base, thus keeping the lipstick always fresh and the point the same width as long as the lipstick endures. Then, the end of the stick is rounded in such a manner that you can use it instead of your own little finger, to smooth the rouge on evenly. This has the obvious advantages of keeping fingers, and, subsequently, handkerchiefs free from rouge. The report is that, with the aid of this surface which goes so evenly over the contours of the mouth, you can make up safely in the dark. Permapoint is now on sale at many of the principal department shops.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California, or, in Canada, 360 Adelaide Street, W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

3340	...	...	\$ .25
3349	...	...	.50
3366	...	...	.75
3371	...	...	.75
3385	...	...	.75
3387	...	...	.75
3388	...	...	.50
3389	...	...	.75
S-3648	...	...	1.00
S-3649	...	...	1.00
S-3650	...	...	1.00
6116	...	...	.50
6310	...	...	.50
6399	...	...	.75
6402	...	...	.75
6403	...	...	.75
6404	...	...	.75
6407	...	...	.50
6408	...	...	.75
6409	...	...	.50
6410	...	...	.25
6422	...	...	.25

Latest Paris Cable

MILLINERY SILHOUETTE

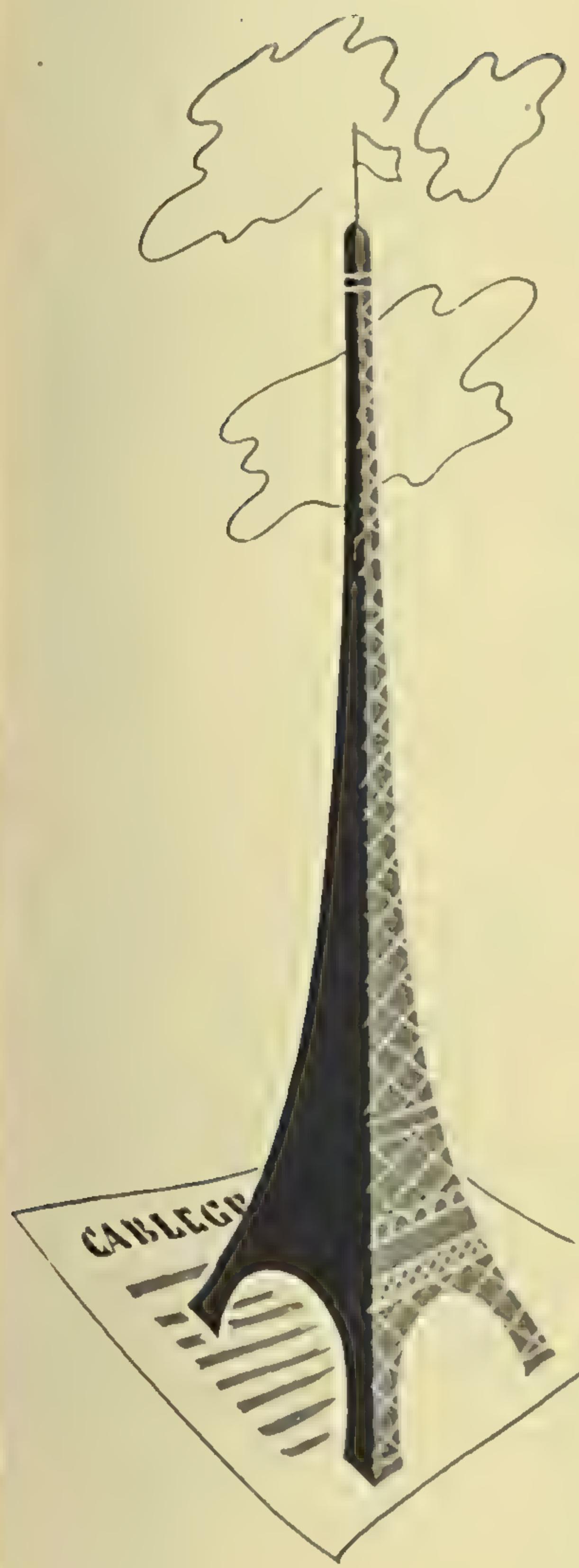
NEW HAT SILHOUETTE IN SQUARED EFFECTS — EXAMPLES, FOLDED CROWNS PULLED INTO FOUR CORNERS, OR SQUARE BERETS LIKE SOFT MORTAR BOARDS, OR ECCLESIASTICAL TOQUES IN VELVETS, FELTS, ANTELOPE, RIBBED SATIN; ALSO CLOTH OR FELT STOCKING CAP EFFECTS FOLDED TOWARD FOREHEAD OR DOWN BACK LIKE EGYPTIAN HEADDRESS GIVING SQUARE LOOK ACROSS TOP — PEAKED CROWNS ON TOQUES, ROLLED BRIMMED HATS — MANY CROWNS WITH CRESTLIKE PLEAT AT SIDE OR TOP.

NEW HAT TYPES

MANY STITCHED OR PLAIN VELVET SAILORS WITH MEDIUM, STRAIGHT, OR ROLLER BRIMS AND SHALLOW CROWNS, WORN ALMOST STRAIGHT ACROSS EYEBROWS — ALSO AUTOMOBILE-TIRE BRIMMED VELVET TOQUES WITH UPSTANDING QUILLS — LARGE BRIMMED VELVET HATS PLAIN OR OSTRICH TRIMMED ULTRACHIC. — MANY LARGE FLOPPY VELVET BERETS HANGING DOWN SIDE OR HIGH AT BACK PULLED FORWARD INTO BRIM AT SIDE OR ACROSS FRONT. — THESE OFTEN IN FOUR SECTIONS GIVING STRAIGHT LINE ACROSS FRONT WITH PEAK AT TOP, OR TUMBLING FORWARD. — MANY DRAPED VELVET TOQUES; ALSO SQUASHED FELT TOQUES WITH FLAT TOP PULLED DOWN TOWARD EYE BY ORNAMENT. — ALSO DRAPED CHENILLE LASTEX TOQUES. — PLAIN OR HAIRY FELT SPORTS HATS WITH CROWNS PINCHED INTO SQUAREISH SECTIONS OR PEAKS.

ORNAMENTS AND TRIMMINGS

ORNAMENTS, FEATHERS PARTICULARLY IMPORTANT. — PARADISE, AIGRETTES, OSPREY NOW AVAILABLE IN GOOD IMITATIONS. — OSTRICH TUFTS, MONKEY FUR TREATED LIKE FEATHER MOTIFS, GLYCERINED OSTRICH, CANARY WINGS, GOOSE FEATHERS, LACQUERED PHEASANT FEATHERS, PLAITED OSTRICH QUILLS, ALSO STIFFENED UPRIGHT PHEASANT, COQ FEATHERS; ALSO AGNÈS HAIR-FRINGED RIBBON TOQUES, CROWNS — MANY ANTIQUE ORIENTAL TYPE JEWEL ORNAMENTS, GOLD, COLOURED STONES. — VEILS NOT STRESSED BUT EXPECT CONTINUATION IN PLAIN NOSETIP VERSIONS ON TOQUES, SMALL BRIMMED HATS.





Top illustration. New As Seen In Vogue card. It gives the illusion of the magazine opened to the actual page on which each ad appears.

Second illustration Flint & Kent of Buffalo put Vassarette undergarments into a window with Vogue card.

Illustration third from top. Gross Strauss of Worcester use As Seen In Vogue display cards effectively in the toilet goods department.

Lowest illustration. Altman window of dresses and piece goods in prints designed from the letters V-O-G-U-E.

PROMOTE VOGUE SHOPPING WEEK

SEPT. 5TH TO 9TH IS VOGUE WEEK

EVERY spring and every fall stores throughout the country have looked forward to the results they get through Vogue Shopping Week. It is held twice a year in connection with the March 1st Spring Shopping number and the September 1st Autumn Shopping number. This year the September 1st issue will be on the newsstands Thursday, August 31st, and Vogue Shopping Week will begin the following Tuesday, September 5th.

The object of Vogue Shopping Week is to enable shops, through six days of concentrated promotion, to reap the benefit of the nation-wide advertising in Vogue on products that each store sells. Every day Vogue gets numbers of letters from readers asking where in their city they can buy this or that article they have seen advertised in Vogue.

The way for each shop to capitalize on this buying interest is by exploiting such of their wares as are advertised in Vogue along with As Seen In Vogue display cards. The illustrations at the left show these cards used with selling effect.

The use of the name Vogue in this way throughout your store for the week of September 5th will lend prestige, fashion authority and added appeal to your merchandise at the psychological time when you are embarking on a new fall season.

AS SEEN IN VOGUE CARDS

The As Seen In Vogue display cards, which are offered to you without cost as a feature of Vogue Shopping Week, will reproduce all full page advertisements to appear in the September 1st issue. The list of September advertisements is not complete at this time, but you will shortly receive a postcard listing these. You can then check this list against your stocks and return the postcard to us, with the As Seen In Vogue cards you require indicated.

PROMOTE INTELLIGENT BUYING

In connection with Vogue Shopping Week it would be an excellent thing for every store to do some educational work with customers in the matter of helping

them to shop intelligently. Institutional advertisements on the subject can be both informative and amusing. Package inserts for various departments, giving a few simple rules for appraising the quality of shoes, hosiery, gloves, etc., are another way of helping customers learn to shop well. Windows can demonstrate very clearly in diagram form the points everyone should consider when buying different kinds of merchandise.

Such a campaign would accomplish several desirable objectives for any store.

First, it would increase customer confidence. (Have you noticed the awakening of a new, debunking attitude in merchandising? A result, no doubt, of the straight-from-the-shoulder methods of the new deal. The current "Gimbels Tells The Truth" campaign in New York is the most conspicuous example of this growing urge.)

Second, it would arouse interest in higher priced merchandise. Third, it would build prestige and a reputation for leadership.

A VOGUE SHOPPING ARTICLE

The September 1st Vogue will have a feature article on shopping. An excerpt from it will be mounted on a display card and given to those stores that desire it. On the postcard you shortly will receive and on which you can check such mounted Vogue advertisements as you need, you can signify whether or not you also want the card reproducing Vogue's shopping editorial.

A VOGUE DISPLAY CONTEST

Display and advertising managers are invited to send to Vogue's Editorial Service Bureau photographs of their As Seen In Vogue windows, interior displays and advertisements. These will be judged by the Vogue editorial staff and the best examples of (1) An "As Seen In Vogue" window display; (2) An "As Seen In Vogue" interior display; and (3) An "As Seen In Vogue" advertisement, will be reproduced in a special article which will appear in the October 15th Trade Edition. Contestants in this competition must submit their entries not later than September 16th.

Sign Posts on the Road

To Fall



1. Tight fitting cap
of velvet and net.
wide velvet
scarf.
Seen at the
opera.



2. Suddenly, feather
capes are all the
rage. Usually ostrich.

Schiaparelli varies
with aigrettes.



4. Down with the fru-fru
mode! Long live the
smooth flat look!
Black and beige satin ensemble.



3. Big, trimmed
"Lady Lou"
hats are abroad.
Will probably
stay through
winter

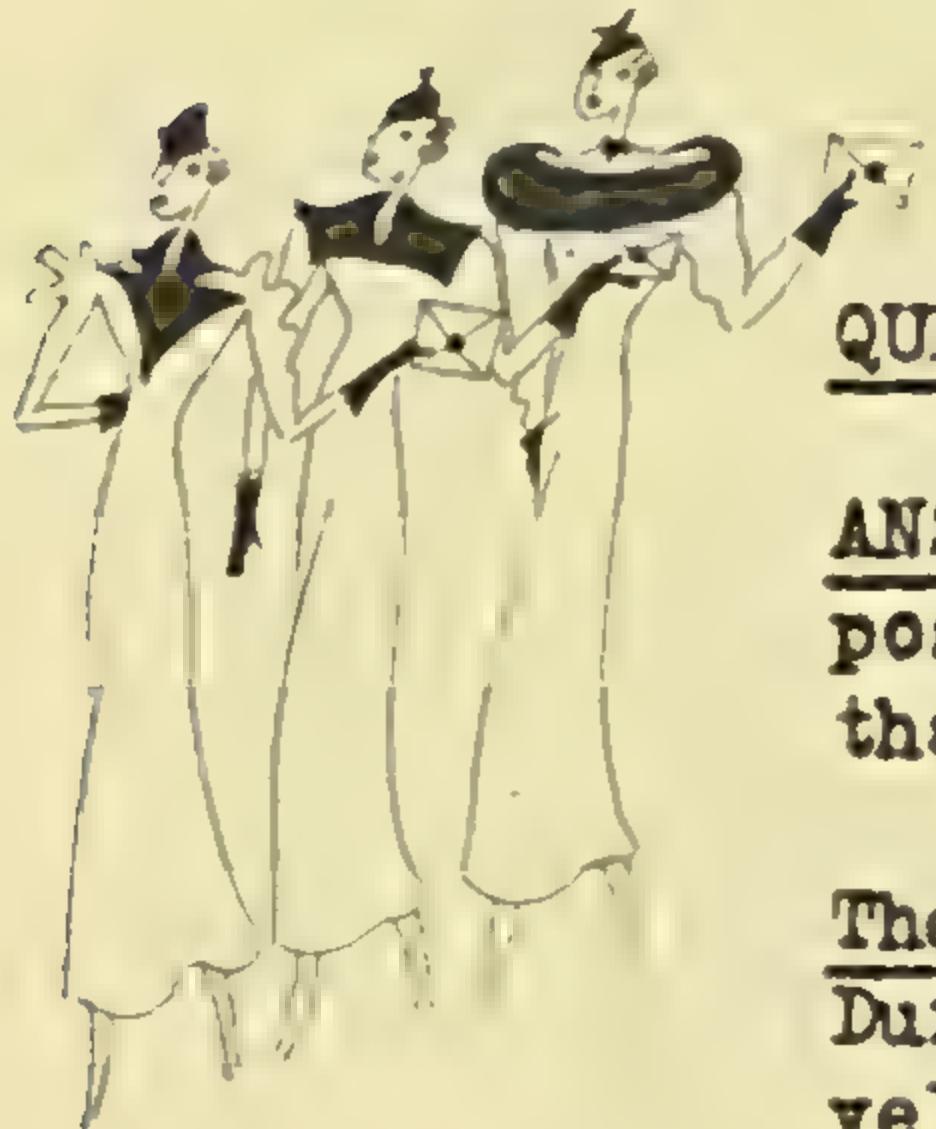
5. Matching in
colour, contrasting
in fabric---
a new relationship
between costume
and accessories.



4.

5.

From the Service Bureau Mail Box



QUESTION. What's new and exciting in accessories?

ANSWER. Paris sends us the following suggestions which have possibilities, particularly for little main floor accessory shops that aim to be different.

The fashion for matching hats and bags is off to a good start. During the grande semaine they were particularly apparent in bright velvet, worn with all white or dark ensembles.

Printed satin bags with dark grounds in tie silk patterns, also paisley designs, are an idea for early autumn. In some cases, scarves to match them would be effective. Promote them to wear with plain silk or wool dresses under fur coats.

Feather tufts on evening bags would seem logical with all the interest in feather capes, boas and millinery. Something new to replace the flowers that have been decorating evening bags this summer.

Mesh bags. Lady Lou hats - feather boas - birds of paradise and other feather trimmings on hats - the 1910 "chesty" look - all of these influences creeping up give us pause to wonder whether or not the mesh bag might not be acceptable in this approaching season of revived elegance.

Belts. A number of bright satin and velvet belts were seen during the grande semaine. This is an idea that could be linked up with bags to match. Why not stud some of these velvet belts with nail heads or bright stones? They would be very effective on dark cloth and velvet dresses.

Gloves. Talbot shows velvet gloves with wide gauntlet and a tuft of feathers! Perhaps a little exaggerated. But gloves of striped velvet would be smart; of course, without feathers. Descat shows a new cloth for hats which is like antelope, and it comes in wonderful colours. Gloves of this fabric would be good. Gloves of very shiny material for evening, something to imitate tiny all-over sequins are a novelty suggestion. There will be sequins and bead trimmings on evening dresses.

Colour Combinations. Colour accents to note are:

Orange with black. Seen on many smart women at the Polo and Grand Prix. Also good for evening.

Orange with brown. Seen most frequently in velvet hats and bags against brown costumes.

Orange with white. For evening.

Brown with pale pink and pale blue. Seen in daytime at the Mdivani-Hutton wedding. Seen for evening at smart theatres.



The forgotten Child

CAN YOUR SHOP DRESS HIM WELL ?

The store in any community that is first to realize how difficult it is to find good, simple children's clothes at moderate prices will be bound to reap a substantial reward for its wisdom.

To establish a good children's department is no easy task because the wholesale sources for this merchandise are, for the most part, lamentably barren.

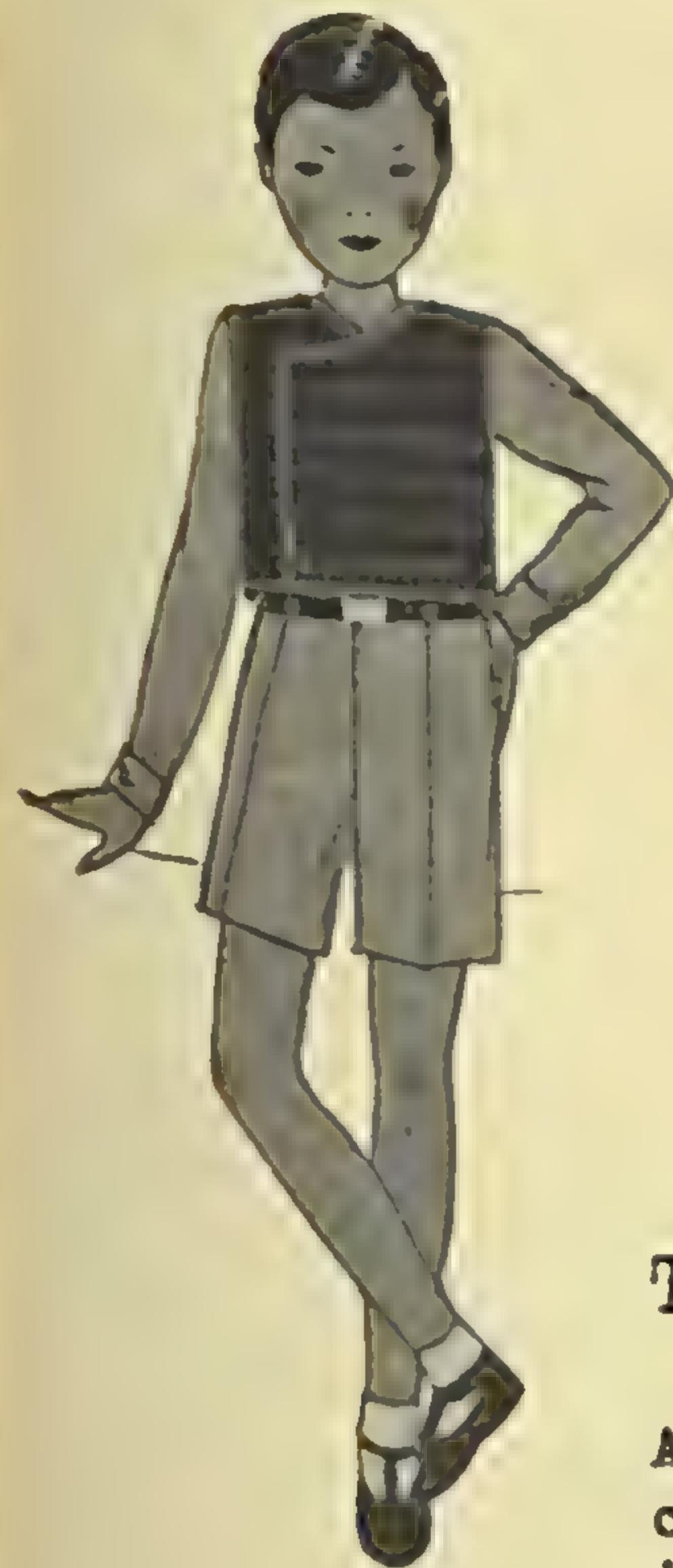
We recommend the system of taking good design ideas to manufacturers and herewith give four suggestions from *Vogue's* Paris office.



VARIETY THROUGH FABRIC

The unforgiveable sin against good taste in children's clothes is undue fussiness. In design they must be simple above all else. Yet mother and child alike tire of too much sameness. As a means of supplying this human requirement of novelty we suggest unusual fabrics, discreetly chosen.

At the upper right are two frocks that illustrate this. Dull washable silk jersey makes the small child's frock. Thin woollen rather than the obvious silk crepe is suggested for the larger child's dress.



THINK IN TERMS OF ENSEMBLES

An outstanding characteristic of the well dressed child is unity in each costume. Ensemble dressing for adults has been publicized in a big way. It is high time that some shop extolled the virtues of the systematic assembling of the child's wardrobe. Now, when children are being completely outfitted for their return to school, is a good time to do this.

At the left, a small boy's ensemble of grey flannel shirt and shorts with a sleeveless gilet of multi-coloured striped woollen.

At the right, a little girl's coat and hat ensemble of light coloured serge, kasha or diagonal woollen.



Pariscope



—THE CHESTY LOOK OF 1910

The upper left snapshot was taken at the races and proves that already smart French women are beginning to accept this new silhouette which aims to build out the chest. In the striking black and white evening coat, the 1910 bosom effect is done with white fur tabs. Remember the warning about this throwback to the early 1900's in the July 1st Trade Edition?



—HAIR ORNAMENTS PERSIST

If the autumn silhouette story is to be the neck and bosom (see first paragraph, page 24), it must follow that heads will come in for more attention than ever. Also head-dresses and hair ornamentation were fashionable in 1910 - the era that threatens to repeat itself. Diamond stars (left head) are the most popular hair ornaments of the moment. Worn here with diamond star earrings. Small red and green combs (right head) placed all around the head give a rather geisha or Spanish effect.



—VERSATILE FUR SCARFS

Mainbocher's removable double V scarf of pale green fox to match the chiffon dress. Dyeing furs in odd colours is, of course, a very incidental and impractical fashion note. The design of the scarf, anchored to the waist with a sash, is the main point of interest. Paris still prefers the unusual rather than the stereotyped in separate furs.

—VELVET WITH WHITE ORGANIE

A Lanvin gown of black velvet with white organie top. While organie has been over-popularized this summer, a discreet use of it for contrast on velvet would be one way of making velvet clothes look less wintry. The advantage is that the important velvet fashion can then be introduced early, rather than held as a typical mid-winter vogue.

Fashion Points

—yours for the asking

*Vogue says: "No more huge shoulders."

*Vogue says: "Taupe is one of the most important colours."

*Vogue says: "The cornerstone of every wardrobe is a coat."

*Vogue says: "This August is a propitious time to buy superb furs."

The four quotations above, marked with stars, have been reproduced on attractive "Vogue says" display cards, suitable for either window or departmental displays. Stores desiring these cards may have them on request without charge. Address a note or post card to Vogue Editorial Service Bureau, 420 Lexington Ave., New York.

Fashion points that may be quoted in advertisements

For the ready-to-wear buyer:

Vogue says: "Watch out for the beltless sheath with the mermaid bottom."

Vogue says: "The new silhouette slides in like a fish."

Vogue says: "Sleeves will be flat and long and clinging."

Vogue says: "The story now will be the neck and bosom."

Vogue says: "To please the new eye, arms are long and thin, but the chest must be flattered."

Vogue says: "More and more, smart women crave for length in the silhouette."

Vogue says: "Bows placed right under the chin are highly flattering."

Vogue says: "Colours will be dull, dark and deep."

Vogue says: "Every type of brown will be good."

Vogue says: "There will be much black, of course, and plenty of white will go on."

Vogue says: "Off-colours with greyish casts are in high favour."

Vogue says: "Stripes are everywhere in every type of material."

For the millinery buyer:

Vogue says: "Watch for the high hat again, but soft and crushed."

Vogue says: "The new hats will be softer and broader and will have all sorts of exotic trimmings."

Vogue says: "Already, lovely big hats are seen in Paris."

Vogue says: "The contrast of dull and brilliant material will be most important."

Vogue says: "Large velvet hats in bright colours will be important with dark ensembles."

For the evening wear buyer:

Vogue says: "When it comes to an evening ensemble, stick to a monotone effect."

Vogue says: "Leaders among evening colours will be black, white and dark shades with great depth."

For the sportswear buyer:

Vogue says: "No wardrobe is complete without something for the country or knockabout town wear."

It is important for shops to note that only the quotations given on this page may be quoted by stores. Without specific written authority from Vogue's Editorial Service Bureau, no store may select its own quotations from the magazine for advertising purposes. The entire contents of Vogue, including Fashion Points, are copyrighted, 1933, by the Condé Nast Publications, Incorporated.

TRAIN FOR VOGUE SHOPPING WEEK SALES



See Story on Page II.

If your store intends to participate in Vogue Shopping Week, the sales staff should be informed of the details and prepared to do their part in the promotion. As a matter of fact, it is wise to keep sales people informed at all times on well advertised products.

An Invitation to Training Directors

Training directors in stores participating in Vogue Shopping Week are invited to keep a record of the sales in Vogue products during that period. The training director submitting the highest record will be invited to write an article outlining her methods in teaching sales people. This article will be published with her photograph in the November 1st issue of the Advance Trade Edition. Records of Vogue Shopping Week sales should be in not later than October 1st.

RÉSUMÉ OF THE CONTENTS OF THIS ISSUE

Daytime dresses. Page 34. An all-round dress.

Pages 36-39. Designs by Vogue artists.
Page 44. Smooth shoulders and satin.
Page 53. Some intriguing necklines.
Pages 58-59. College portfolio.

Sports clothes. Pages 32-33. Country types.

Page 35. A Vogue pattern suit.
Page 40. Sailing is a sport favoured by women.

Coats and suits. Page 23. Two Mainbocher suits.

Page 24. Schiaparelli's wing-shouldered coat and Augustabernard's skilfully dressmakered one.
Page 25. Two Mainbocher coats.
Page 34. A pattern coat in the new caviar-grey.

Furs. Pages 46-47. Pictures and pointers.

Page 52. A new sports fur coat.

Evening dresses. Page 22. *Important!* Augustabernard launches a new evening silhouette.

Pages 26-27. Taffeta is revived.
Pages 28-29. More about silhouettes.
Pages 42-43. Another new silhouette.
Page 45. Satin, dull and shiny.
Page 53. Text and top photograph give new substitutes for the monotonous organdie jacket.

Millinery. Pages 30-31. Mae West hats.

Page 49. The new brigand hat.

Shoes. Page 60. A fall shoe story.

TRADE EDITION—A SPECIAL SECTION FOR MERCHANTS

Retailers, manufacturers, and advertising executives are entitled to receive the Trade Edition of Vogue if their subscriptions are placed direct with the publisher—not through any agent or agency.

Trade subscribers are also invited to consult with us either in person or by letter, on questions of fashion, merchandising and promotion. For information on any trade question write to the Vogue Editorial Service Bureau, 420 Lexington Ave., New York.

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms.

It also anticipates, with advance news and illustrations sent to us by our Paris staff, trends that will affect the merchandising of future fashions.

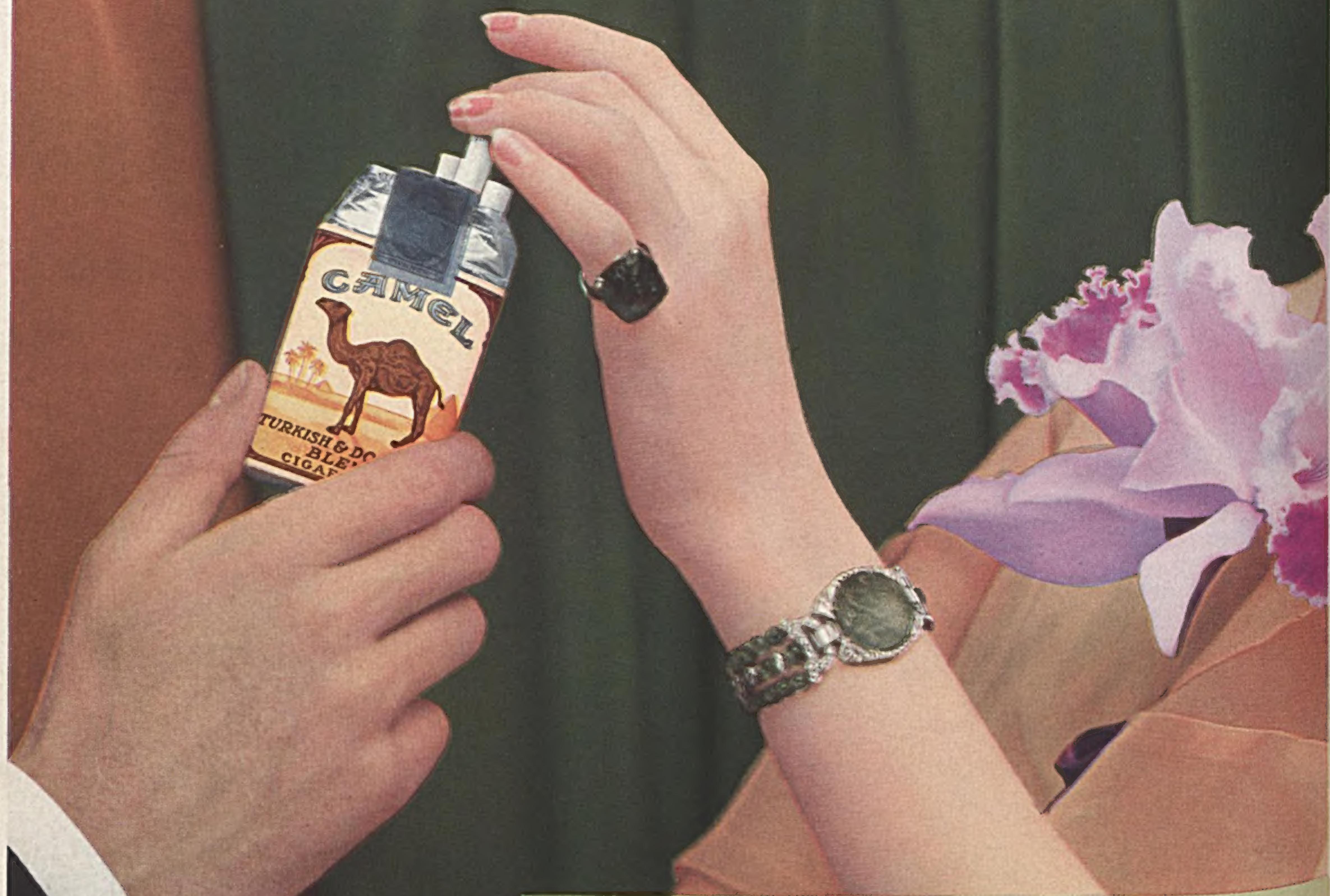


A SERVICE TO ADVERTISERS: BRUEHL-BOURGES PHOTOGRAPHY—AND CONDÉ NAST ENGRAVINGS

Bruehl-Bourges four-colour photography, developed for editorial use in the Condé Nast Publications, is also at the service of advertisers. This means that campaigns can now be illustrated with photographs which have the compelling beauty of a painting and the fidelity of a blueprint. Mr. Bruehl's composition and lighting, Mr. Bourges' colour separation negatives, and plates made by the Condé Nast Engravers . . . all three combine to produce these unusually eloquent illustrations. Address Condé Nast Studios, Graybar Building, New York.

Dramatic highlights and sombre depths are obvious beauties of this photograph. But notice, too, the remarkable range and gradation of colour, the life-like flesh tones, the perfect definition of every part of the picture . . . do not all these suggest that Bruehl-Bourges colour photographs, executed by Condé Nast Engravers, can brilliantly solve many an advertising problem?

"MARVELOUS MUSIC—
AND MY FAVORITE CIGARETTE, CAMELS"



Camels are made from finer, MORE EXPENSIVE tobaccos than any other popular brand

Subtle differences in flavor are lost on some people. But to those who live well it is a matter of importance. Just as the inimitable flavor of the naturally choice tobaccos in Camels makes connoisseurs intolerant of raw, inferior tobaccos.

Leaf tobacco for cigarettes can be bought from 5¢ a pound to \$1.00, but Camel pays the millions more that insure your enjoyment.

The mild, rich flavor of Camel's costlier tobaccos will delight your taste...light one and savor its mellow smoothness.

*Jade jewels by Marcus, Fifth Avenue • Orchids by Irene Hayes, Park Avenue
Flavor and mildness by Camel*